REVIEW OF THE WORLD'S MUSIC

# MUSICAL COURIER

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CLIFFORD CURZON

"WE MADE THE BREAK," page 6

# February 1, 1955

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# musical COURIER

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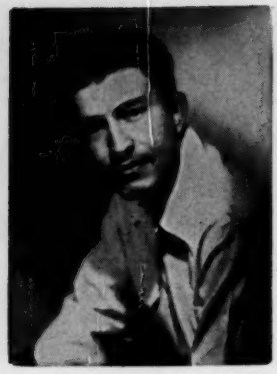
Seventy-fifth Year
January 1, 1955



# FROM THE EDITOR'S DESK...

## *Music Hath Charms*

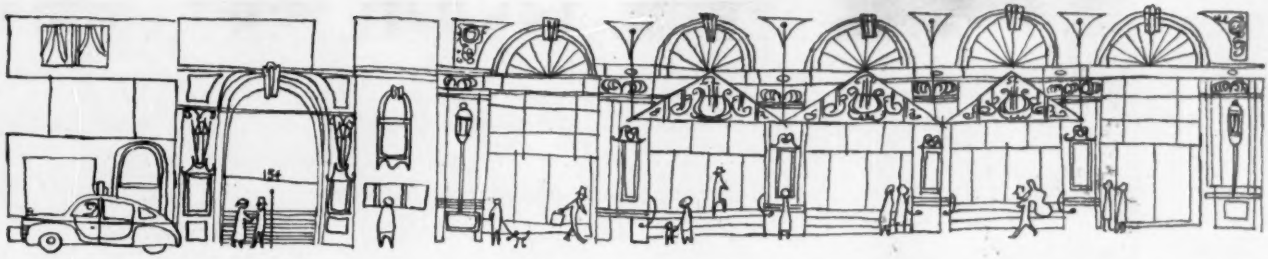
■ On the eve of a New Year, we would like to take a moment out to mourn the passing of a once-flourishing American institution—namely, family music-making. In these days of TV, radio, movies, and organized audiences, some of us can still remember (with nostalgia, perhaps) when the family piano was the center of lively musical doings—and undoings. But the tradition of homemade music in America goes back to frontier days (long before the piano was even thought of), when the humblest settler's cabin was likely to have, if not a chest of viols or recorders, at least the tradition of singing together. In Europe, of course, family music-making indeed accounts for a considerable chunk of music history—the Scarlattis, the Bachs, the Mozarts, the Mendelssohns. To some extent, professional music-making still runs in families—the Dolmetsch and Goossens families in England, the Casadesus in France, and in America the Manneses and Damrosches. Since music talent is inherited, its attraction to families will surprise no one, but the burden of our lament is for the pianos and melodeons and fiddles that were thrown out—and with them the custom of family music-making—to make way for various purveyors of canned music. The blessings of electronic reproduction, tremendous as they have been in developing a musically literate audience, have to a deplorable extent also fostered a musically inexperienced and even apathetic public. Once our school days are over, the violin or piano or clarinet or drum are promptly forsaken for the vicarious pleasures of mere listening.

Reginald Stewart, Director of the Peabody Conservatory of Music, in a recent speech to the faculty and students of Western Maryland College, placed the blame partially on professional musicians themselves. "I think that we professional musicians are partly to blame for this condition," he said. "We are so absorbed with the task of producing virtuosi and teachers that we have entirely overlooked the amateur. What is needed is to provide more adult opportunity for string quartet playing, and participation in the community orchestra, band, and chorus, and above all the opportunity for the family to gather around the piano in the home. The experience of making music with others is one of the most enobling and enriching in the world. The power of music forms a bond which transcends creed, race or color."

To which we say Amen—though it is not altogether clear to us how the preoccupation of professional musicians with professional music can be held in any important respect responsible for the decline of the amateur. The explanation seems to lie much deeper—somewhere in the phenomenal changes that have marked all aspects of family life and leisure habits. After all, instruments are still plentiful and no more expensive than a middling TV set, human beings continue to be born with vocal cords, and the institution of the family has not yet been superseded. Perhaps some of the blame can be shifted from the shoulders of professional musicians to those of modern American parents to whom the *sine qua non* of "culture" is almost certain to be a combination TV-radio-phonograph. Friends of ours have suggested that the reinstatement of music in the family may even help to combat the alarming rise in juvenile delinquency. We hope so, though frankly our own expectations along this line are more modest. We should welcome in the New Year, however, a few testimonials from mothers whose erring sons were lured from the paths of evil by the wholesome influence of family madrigals. Perhaps music *does* have charms to soothe the savage breast.

Gid H. Waldorf

# ALONG 57th STREET

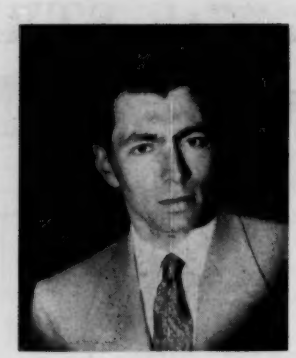


■ The big talk continues to focus on **Christel Goltz** and her overwhelming "Salome" at the Met. The Goltz Salome (which, incidentally, you can hear on London records) ranks with the Callas "Norma": both are supreme operatic conceptions. First performance auditors of the "Salome" gave Madame Goltz a resounding ovation which ultimately seemed to turn into a tug-of-war between the audience and Mr. Bing's recent ruling on solo curtain calls. This audience definitely felt that Madame Goltz deserved at least a solo solo call: under the current Bing law, no artiste at the Met is permitted to take solo bows. After the Goltz "Salome" the packed house stood and clamored for Goltz: the house got Goltz but attended by other members of the cast, all of whom had been excellent, but this was essentially Goltz's evening—her's and Mitropoulos'. The audience shouted for Goltz repeatedly: the Bing ruling won out. It was obvious that Madame Goltz's colleagues were mightily embarrassed by having to share in an ovation not meant for them. About **Mitropoulos:** his conducting of "Salome" was magnificent. This "Salome" is the best show the Met's put on in many a season. That little extravagance which precedes it, an opus ycelpt "Vittorio," a ballet—ah, well. The best said about it was that **Mia Slavenska** was "strong" in it. She is. Nothing else is. Suggestion to Met: why not give "Salome" by itself? It makes a great evening in the theatre, and audiences would probably welcome a later curtain than usual. To sum up: Ubiquitous likes especially the head *Variety* put onto **Arthur Bronson's** review of these proceedings: "There's Goltz in Them Thar Trills."

■ The talk's about the approach of famed European artistes and about **Kirsten Flagstad's** emergence from retirement. The great soprano is scheduled to come to the rescue of the ambitious and hard-working **Symphony of the Air,** Maestro Toscanini's erstwhile NBC Symphony. Flagstad will solo on March 20th with this well-worth-saving orchestra. Her program's to be all-Wagner. **Edward MacArthur,** former Flagstad accompanist, will conduct. But more immediately, Symphony of the Air will concertize at Carnegie under the baton of wonder-boy **Leonard Bernstein.** That's to be on January 19th, and **Benny Goodman** will solo in the Mozart concerto. Dear readers, any group of excellent musicians who make this sort of attempt to bring music to audiences must be supported. Ubiquitous urges you to talk about the Symphony of the Air, to tell people about it. This is one of America's great orchestras, and it must not be allowed to disappear from the American scene. . . . Good luck to **Eugene Ormandy** on his mid-winter European concert jaunt. Ormandy conducts the Conservatoire Orchestra in Paris on January 16th, the Amsterdam Concertgebouw on January 19th-20th, and the BBC Orchestra in London on February 2nd. Then he returns, of course, to finish out the season with the Philadelphia. Note: the Philadelphia tone is currently so luscious that, like a much-touted wine, you can cut it with a knife. But use only the very best silver knife, for the Philadelphia tone is the most beautiful to be heard in these parts. . . . At last the U.S.A. is to get to hear Europe's most brilliant younger Maestro. He is **Herbert von Karajan.** We get to hear him conduct the Berlin Philharmonic which opens its tour on February 27th in Washington, and closes on April 1 in New York. (Note: more and more New York is late or even last on the schedule. . . . Ubiquitous likes this trend. We are all for decentralization, for the rest of the country getting in on things before Manhattan does.) About von Karajan: he is by way of being Europe's top young Maestro. The sounds an orchestra makes under his direction frequently make listeners feel that here is a new Toscanini. Ubiquitous has heard him on records (Columbia, but even more on Angel) and has heard him conduct in Rome. His records make you want to hear whether he is actually that good in person. The Rome performance—he conducted the Stravinsky "Oedipus"—was a disappointment. Now, for almost two months, American audiences will have a chance to judge for themselves. We get this chance because of **Wilhelm Furtwaengler's** untimely death. . . . Having mentioned Angel, the record company, we must applaud vigorously for their superb presentation, "Homage to Diaghilev." This is a sumptuously got up set of ballet scores, all of them utilized by the great ballet genius in his productions.

■ Rumor: **Chicago Lyric** seems to have some sort of spring plan up its competent sleeve (should be plural). This includes the presentation, or assisting in the presentation, of a hitherto unproduced-in-America Reynaldo Hahn opus. We caught a glimpse of the future one day recently when we observed a tight-knit group obviously plotting something around a table in the Plaza restaurant. The group included **Hazzard Short, Ruth Page Fisher** (Ruth did the Chicago Lyric's choreography for their last opera season), **Tom Fisher, Irene Sharaff, Nicola Rescigno** (the Chicago Lyric's excellent conductor), and several others. Meanwhile plans gallop apace for the Chicago Lyric's next big opera season. Looks most likely that the great **Callas** will be on hand again. . . . Good news from **The New York City Ballet.** That seven-week run of "The Nutcracker" brought into the till $271,000 for the 56 performances. Could be that the Center will make as much as $15,000 on this stanza. Also hear that both **Maria Tallchief** and **Melissa Hayden** have rejoined the troupe. That makes The New York City Ballet the strongest company in the States, again one of the three strongest in the Western World. Reports from the road say that ex-City Center ballerina **Nora Kaye** is making dance history again in her interpretation of Blanche Du Bois, as created by choreographer **Valerie Bettis** on a certain play by a certain Mr. Williams. . . . We wonder whether rubber balloons were invented when Manon skipped about Paris? We are prompted into this query by having observed quite a few rubber balloons during the Cours la Reine scene as presented by the Met. We also were startled by two dames sitting on little folding chairs under sunshades all through the night: that is, there were lanterns and it was obviously evening at the Met, but these ladies sat under sunshades. Maybe that is how it was way back there and then. Somehow we doubt it, and with that doubt we leave you all bright and shiny in this new year.

UBIQUITOUS



# "WE MADE THE BREAK"

*Will Schwartz, conductor of the Fort Collins (Colorado) Civic Symphony Orchestra, has some sound advice for musicians planning to leave the Big City for the challenging possibilities of smaller communities.*

By WILL SCHWARTZ

IN September, 1949, my wife and I left New York City for Fort Collins, Colorado, to accept appointments to the music faculty of the state college. I had also accepted the post of conductor of the Fort Collins Civic Symphony Orchestra. True to the pattern of the typical New Yorker, we were somewhat dubious of things in general, and music in particular, west of Philadelphia. During the past five years an anticipated "brief interlude" has been transformed into a rich experience, for we have become part of (and we like to think one of the factors in) the increasing decentralization of music throughout the country, This trend is no phenomenon, but a natural outgrowth of the great pioneering efforts of such men as Theodore Thomas and Walter Damrosch. Today there are hundreds of Thomases and Domrosches filling the needs of a country rapidly approaching artistic maturity.

It is our belief that the essence of any art is not merely self-expression, but *communication*. In a world filled with doubt, anxiety, and frustration, Americans are learning that great music can provide that supreme inspiration without which routine daily activities become mere humdrum.

Industrial dispersal, war travel by soldiers, and similar factors have caused shifts in population. Many former city dwellers have moved to smaller communities, attracted by the slower tempo and generally less hectic mode of life.

Since World War II, symphony orchestras have multiplied to over 800 at present. New opera companies and choral groups are constantly forming. Classical record sales have jumped, despite the advent of television. Music festivals, formerly limited to a few traditional centers, are flourishing in a variety of rural settings during the summer months.

Government and private grants-in-aid to the arts are no longer restricted to a few stellar organizations, as witness the orchestra of Louisville, Kentucky, the recipient of a large private grant specifically earmarked for the commissioning and performing of new works by American composers. Several states and many cities throughout the country are subsidizing local groups, at least in part. Many orchestras make regular tours through rural areas, and there is an increasing emphasis on youth concerts in the hope of enlarging future audiences.

American colleges, universities, and conservatories have demonstrated their awareness of the trend toward musical decentralization by making appropriate changes in curriculum and modifying their basic concepts of education. Only a short while ago a young musician could not have gone to college for a degree in "applied music" (performance), nor could he have obtained a well-rounded education at a conservatory. Colleges and universities haxe expanded their music programs, so that expert training is now provided by a staff of distinguished artists.

If this sounds somewhat like the old compromise of "being a large fish in a small pond," just consider—where is this artist functioning more effectively? In the huge metropolis where he may be quickly and easily replaced by any one of an immense number of job-hungry substitutes, or as a vital, unique force in an area where he may practice his art in economic security and exercise his initiative to tap the potentialities of the region?

This article was actually inspired by observations I made while guest-conducting in Europe this summer. During rehearsal breaks we chatted with musicians of the Belgium National Radio Orchestra in Brussels, and learned that, in addition to the group I was conducting, this gov-

*The Schwartz Concert Trio, pictured before a broadcast. From left: Will Schwartz, soprano Lucienne De Simplaire (Mrs. Schwartz), and pianist Wendel Diebel. The artists perform as both soloists and in ensemble, and have given many concerts on tour throughout the Rocky Mountain and midwestern states.*

ernment-sponsored radio station supported two other full symphonic ensembles. In this tiny country several small cities have their own symphony orchestras and opera companies, maintained by joint municipal and public support —a pattern which is rapidly taking shape on the American scene. The musicians did not find it at all surprising that we had an orchestra in Fort Collins, Colorado, but were amazed at its complete dependence on business, civic, and public patronage.

On regional concert tours my wife and I have often encountered many examples of America's growing demand for "homemade" art. On one occasion we played a concert

*Strings and woodwinds of the Fort Collins Symphony rehearse.*

in Salt Lake City, and then drove 10 miles to fill an engagement in a little Utah town of about 2,000 population. There was an excellent Steinway grand on the school auditorium stage. Although it was a snowy evening, the hall was packed, and the audience was one of the best-informed and most receptive we had ever played for. Later we learned that this little town had its own annual fund-raising campaign, and would engage each season the artists it wished to have for its concert series, from New York or from 30 miles away.

The story of the Fort Collins Symphony is duplicated in hundreds of similar organizations, the development of each in its own way unique. Most young artists converge on the big cities hoping for a "break." In my own case, I left the big city for the challenge of creating and molding an orchestra and an audience for it. It might be well at this point to recount in some detail the experiences and conclusions resulting from the organization and development of this orchestra, as one example of the workings of musical decentralization.

Before our orchestra came into existence, music-lovers who wished to hear symphonic music badly enough would drive 60 miles to Denver. The initial problem was to kindle interest in a home orchestra made up primarily of home people, and convince the community and business firms that this was a worthwhile investment. The best way to do this was to attack the objective with all the energy possible and produce results quickly. The cooperation of colleges, public schools, radio stations, newspapers, service and women's clubs, etc., was immediately enlisted. I was even able to obtain rehearsal facilities and the use of an auditorium free of charge. Then came the first rehearsal and a mere handful of people with an assortment of instruments. We sightread for awhile. Then, with quaking heart, I calmly announced that the first concert was to be scheduled a few weeks hence. To my surprise, it had a tonic effect, and by the next rehearsal our membership had doubled. The concert, consisting of a "safe" but interesting program, was given on the announced date with an orchestra of 55 players to an audience attracted initially by the curiosity stirred up by radio, newspaper, and word of mouth.

We gave two more concerts that season, each on a pay-as-you-go basis. At the end of the season the orchestra had attracted enough interest to make possible the incorporation of the Fort Collins Symphonic Society, with a Board of Directors made up of prominent citizens and business people, and the establishment of a subscription series.

But in order to sustain interest and enthusiasm there must be continual growth. Our orchestra was invited to give a concert in the neighboring city of Cheyenne, Wyoming (a wonderful prestige-builder in the eyes of the home-folks). Later we gave our first local Youth Concert, staging it as a radio program with narration over a backstage microphone by a well-known radio personality.

Then we launched another project—backstage interviews on concert nights with orchestra players, audience members, and soloists. These were recorded on tape, along with the concert and broadcast, the following evening over the radio (a sort of "Opening Night at the Met" program), with myself as program annotator. After a couple of these broadcasts it was possible to interest some of the city's business firms in sponsoring them regularly on the air.

With continued progress, it became feasible to expand our professional personnel with some players from neighboring cities, and to bring in better known soloists whom we could afford if we scheduled our concert dates so as to catch them "en route" at fees that were within our small budget.

National publicity in music journals and newspapers was an enormous help also. Most of these periodicals are genuinely interested in music activities outside the metropolitan centers, and of course this type of recognition is a source of tremendous encouragement to both orchestra players and community, not to mention chambers of commerce. When *Empire Magazine* (published by the Denver *Post*) devoted a three-page feature article with photos to "Fort Collins' Famed Home-Grown Orchestra," the Chamber of Commerce was quick to order reprints for mailing along with its regular promotional literature.

In June, 1953, the orchestra got another boost, this time an invitation to perform at Denver's famous Red Rocks Amphitheatre before an audience of 10,000, with two world-renowned soloists. Thus it has continued to the present day, which finds us in our sixth season with plans for continuing growth—music festivals, young artist competitions, perhaps an opera company.

I hope I have not given the impression that it has all been a bed of roses. In the life of the community symphony

conductor the workings of Nature play an exaggerated role. For example, some of our key women musicians (there are usually many in organizations of this type) have frequently managed to time the stork's arrival with the opening of our symphony season. Bad weather may prevent others from getting to rehearsal from outlying areas, our principal 'cellist may have baby-sitter difficulties, a trombonist may turn up with a smashed lip, or the tympanist may be away for several days to speak at a convention.

The experiences of these past five years have left some very definite impressions in my mind which I should like to pass on. First, as to the conductor who aspires to organize and develop a community symphony: Musicians will agree that most of our major orchestras would sound good even if a weak conductor were at the helm; the community orchestra, on the other hand, taxes every available resource of its leader. He must be a combination of artist and pied-piper, a diplomat and a teacher, a sensitive musician and a showman, a visionary and an indefatigable worker. He will be still more fortunate if he has a wife such as mine, to share in both the dreams and realities of his artistic life and handle the innumerable details and "loose ends" in connection with his work.

I believe too that, after organization, there must be an immediate goal, a concert must be scheduled and momentum built up.

As for program planning, I do not believe in "playing down," even to an audience unaccustomed to symphonic fare. We have presented standard symphonic literature as well as modern works on our programs from the very beginning, and have tried to maintain interest by changing pace in various ways. A typical program might be: a short opening work as an audience-warmer, followed by a symphony, the soloist after intermission, and a brilliant familiar work at the close. Musical spoon-feeding will build neither an audience nor an orchestra, and the many new friends won over by exposure to the classics is truly amazing. By performing marches or musical comedy hits the conductor is cheating himself, his orchestra, and the audience, and is heading for failure. The classics can stand on their own.

My rehearsal technique is one of little talking and much conducting, stopping when necessary but seldom giving the reason, which is a device to stimulate attention so that the players follow the baton closely. The orchestra must be trained to take its cues from the baton; limited rehearsal time makes this especially important. Rehearsal atmosphere should be one of mutual respect, dignity, and purpose between conductor and orchestra. Rather than being controlled through fear of an egotistic "prima-donna" conductor, the players must be given confidence and inspired by devotion to a high artistic purpose.

If the conductor engages additional professional musicians for dress rehearsal and the concert (a fairly common practice with community orchestras), he will do well to seat them at the rear of their respective sections, where they will do as much good as if they were in the first chairs. Displacing regular players by temporary professional instrumentalists has been the ruin of many good orchestras.

A word to those who may be considering "making the break": When the artist leaves the metropolitan center to take his new position in a small city, he will find himself in a radically different situation. Much will be expected of him because he comes from "the City." He will also have to accustom himself to being unavoidably conspicuous due to his unique place in the community, a factor which will on occasion provoke nostalgic longing for the restful anonymity of the large city. Another hurdle to be anticipated is that, after residing for some time in the community, the metropolitan artist will come to be regarded as "one of us," which is meant as a friendly acceptance of him, but carries with it the unconscious implication, "If he is so good, then why does he stay in this small city?" People of small cities who doubt the worth of their own artistic undertakings will readily transfer these doubts to their artistic leaders. Prejudices of this kind may be assuaged by occasional appearances in other cities as performer, lecturer, conductor, etc.—a remarkably effective device for establishing the worth of a prophet in his own country.

Summing up: One has to weigh the desirability of one's identity in a metropolitan group of high artistic achievement against the greater personal effectiveness possible in smaller cities, where standards may be high but rarely superlative. Finally, against the impersonal atmosphere of artistic life in the big city one has to set the totally different conditions that obtain in smaller communities, where citizens are in many cases both spectator *and* participant, serving either as instrumentalists or in some executive capacity. The result, however, is immense personal satisfaction in a common effort.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## ON THE COVER

# CLIFFORD CURZON:

## A PROFILE

*"One of the most important factors in the molding of Curzon, as with every true artist, is the influence of his personality on his art."*

By HENRY W. LEVINGER

IT is common knowledge among audiences on both sides of the Atlantic that Clifford Curzon "must be reckoned among the greatest keyboard artists of our time." This factual statement by one of our leading N. Y. critics has, since it was first printed, been repeated so often that it needs no reiteration here. What is more interesting and revealing is to search for the reasons which make Curzon such an outstanding figure in his field.

For somebody who has had the privilege of knowing him for many years, the explanation of his greatness comes from many sources. One of the most important factors in the molding of Curzon, as with every true artist, is the influence of his personality on his art. Clifford Curzon is a complex personality — complex but not complicated. The 47-year-old pianist is, before all, one of the most humble and modest people imaginable. He dislikes intensely the limelight of publicity. He wants to be noticed only when he is at work, for the result of this is what matters to him. In this respect he is a typical Englishman. "I am always comparing myself to my ideal," he once said to a friend. "I suppose one could say that I am constitutionally unhappy because I have only moments when I feel I approach the ideal."

Another characteristic of the artist Curzon is his fanatic industry. Wherever he goes his silent keyboard accompanies him. Hours upon hours of arduous work go into the preparation of each performance, whether he plays a composition for the first time or repeats it after innumerable previous performances. Still another asset is a sensitivity and finesse which allows the artist to project through the medium of his own personality the works of the masters with great faithfulness. Also important in his nature is a wide radius of interests, which gives to his interpretations an inspiration deriving from many sources. Curzon looks at a musical piece not only as music *per se*. To him, the work has to be understood as part of the cultural *ambiende* of the time when it was written. Not that he is academic about it, but he knows that, basically, as there is only one world there is only one art, and a musical composition is only one of the artistic expressions of the time in which it was written. In this sense, one could call Curzon's playing encyclopedic.

Born in London, he studied with Charles Reddie and Katharine Goodson; and later in Central Europe with Artur Schnabel, Wanda Landowska, and Nadia Boulanger. Thus it is evident that the greatest musico-cultural forces of his time were helping to mold this artist who now attracts an enthusiastic international public. He was already well known in Europe when he made his first appearance in New York in 1939. Although he enjoyed instantaneous success at his American debut, further American appearances were postponed by the War. In 1947 he returned to this continent, and has returned each year since for tours which are invariably sold out in advance. Orchestral appearances and recitals are equally in demand here, and he has played in every major city and with every major orchestra and conductor. One exception was the season 1953-54, when European engagements prohibited his crossing the Atlantic.

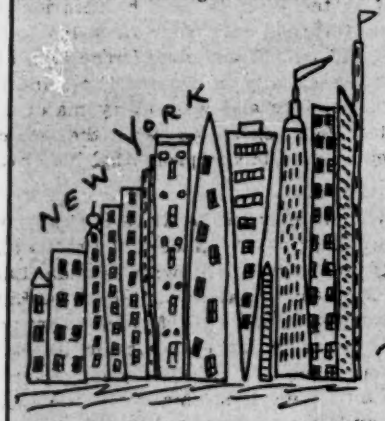
Clifford Curzon, who is married to an American, the well-known harpsichordist Lucille Wallace (they met while Curzon was studying the harpsichord with Wanda Landowska, whose pupil Mrs. Curzon also was), lives in England in a beautiful Georgian house, full of *objets d'art* and valuable paintings. Here again his encyclopedic interests are mirrored in his surroundings. Another great interest is his garden, and as an enthusiastic amateur gardener he likes to discuss the manifold aspects of cultivating the soil. I remember with great pleasure and amusement a dinner at which Clifford Curzon and one of our leading music critics, who is also deeply devoted to gardening, were heatedly discussing the advisability of planting a certain shrub which is not available in this country. The plant was later imported from England, but died while detained on Ellis Island, so that whoever was right in this particular controversy could never be ascertained.

This love of nature is an important element in Curzon's character. He hates to dress in formal clothes. His favorite attire is slacks and a sport coat. He spends his vacations in the country, owns a house in Austria (in the Salzkammergut), and another in the north of England, where in between tours, he lives with his wife and two recently adopted children, sons of the lamented opera singer Maria Cebotari and film idol Gustav Diessl. To his new role of father, Curzon applies himself with the same devotion as to his beloved music. These lucky children have found in him not only a provider but, even more, a real friend. Since both children have inherited from their parents artistic leanings, they could not have found a more congenial home.

Though it is true that the real artist's home is the world, it is not difficult to conclude, after talking to Clifford Curzon, that the small world of his home is a constant preoccupation during the enforced and often prolonged absences his professional activities demand from him. This strong feeling of being firmly rooted—artistically and personally—is one of the many qualities which show in his playing.

# A PAGE OF *MUSICAL COURIER* JOTTINGS (Issue of October 14, 1908) . . .

Now that the Olympic Marathon at London is over, the Musical Marathon is of greatest interest to the sporting readers of these columns. Our special correspondent has drawn lifelike pictures of the various contests, and they are submitted on this page without shame or pride. First of all we have Gatti-Casazza doing that remarkable long jump which excited the admiration of the entire musical world. The finest juggling feat ever witnessed in the musical arena was also sketched on the spot by our staff artist. The tug of war has not been quite




THE LONG JUMP.

decided as yet, but a snapshot of the struggle in progress will not come in amiss. J. Pierpont Morgan hurling the weight of his influence against Salome also inspired our draughtsman to one of his finest flights. Hammerstein is seen in a thrilling tight rope performance. The most noteworthy in our series of illustrations shows Melba and Tetrazzini fighting out a contest in the clouds, each trying to rise higher than her rival. It was generally agreed that this spectacle furnished the keenest struggle in the entire Musical Marathon.

* * *

Prof. Hugo Heermann returned from Europe recently and came back filled with ozone, energy and a stock of interesting musical gossip from abroad. He says that in Dresden he asked the prima donna of the Royal Opera there why "Louise" is not given in the Saxon capital. "Because," explained the lady, "it is not desired to of-

THE MARVELOUS JUGGLING FEAT.

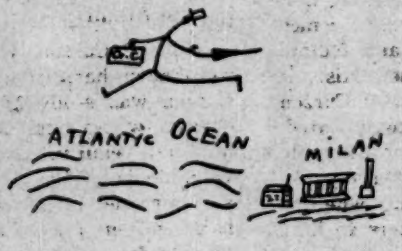
fend the Court by producing a work that bears the same name as the eloped and exiled former Crown Princess of our country." So much for art in a monarchy! Professor Heermann is enthusiastic about Elman's chances for success in this country, and says of him: "He does not belong to the kind of prodigies of whom one might remark, 'Leur talent s'amoindrit à mesure que leur pantalon s'aggrandit.'" Professor Heermann will play here at one of the Hermann Klein Sunday concerts on March 14, and is trying to get Joseffy to co-operate with him in a new sonata by a modern German composer.

* * *

President Roosevelt is to get a dollar a word for his articles on African hunting. This recalls the anecdote of Kipling, who once received a letter from an admirer to this effect: "Dear Sir—I hear that you now are getting a shilling a word for your writings. Inclosed find a shilling, for which please send me one word." The author sent his patron a slip of paper on which he had written "Thanks." Apropos, the rate of $1 per word is not as excessive as the

THE TUG OF WAR.

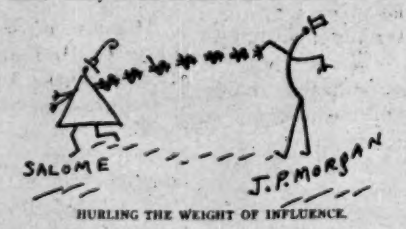
American press seems to think it. When Lord Randolph Churchill made his famous trip into the darkest Orient, the London Times paid him £1 ($5) per word for his descriptive articles of the tour. It is said, too, that Richard Strauss has some such system of computing the prices he asks for his compositions. He charges so much per note, but makes no




rebate for rests, of which there are but few. Tied notes have to be paid for at the full rate.

* * *

Alexander Moszkowski, brother of Moritz Moszkowski, is a celebrated wit and editor of the Lustige Blaetter in Berlin. Not long ago he published a little volume of 333 jokes, which has made such a hit that the booklet now is selling in its fiftieth thousand. Many of the Moszkowski anecdotes are interesting to musical people, and some of the best have been translated for "Variations" and follow herewith:




HURLING THE WEIGHT OF INFLUENCE.

When the great tragedienne, Sarah Bernhardt, was the arch prototype of all slimness, a Paris paper printed this impressionistic sketch: "Midnight on the Boulevard. An empty equipage drives up to the Grand Hotel. Who steps out of the vehicle? Sarah Bernhardt."

---

In order to be successful in Berlin as a dramatist, one must be either a degenerate or a foreigner, or dead. The very quickest way to win fame there is to be a dead, degenerate foreigner.

---

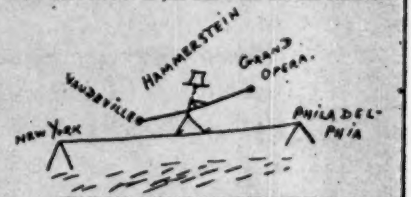
The modern conductor was rehearsing his latest opera with the Berlin Royal Orchestra. The prelude offered many difficulties and the composer was forced to stop the players again and again. Finally, after the thirtieth attempt to get the performance correct, the first clarinetist arose and said: "Oh, why bother any further, Herr Kapellmeister? We never were able to play that passage, even in 'Tristan.'"

---

"How do you like the new opera?"
"It has very interesting moments."
"And very dreary half hours."

---

"You have sought the hand of my daughter in marriage," and I must confess to you that I did not feel inclined to




CHAMPION TIGHT ROPE PERFORMANCE.

give her to a baritone at the Opera, as I had always been led to believe that singers lead a rather dissolute life. However, last night I went to the Opera to hear and see you as Don Juan, and now I feel that I can safely accept you as a son-in-law. You are no Don Juan."

---

"Did you visit the Père Lachaise in Paris?"
"Oh, yes, but mainly to watch, although I did dance once or twice."

---

Manager: "You have talent, and I like that Egyptian play you submitted to me. But, my dear boy, what a subject! 'Rhameses I.' It's too far off. Write me a drama that's nearer our own time with something more of contemporary interest." The dramatist left, promised to take the manager's advice, and after a year returned with his new play. It was called "Rhameses II."

---

Answer to correspondent: You win your wager. Terpsichore is not a Jewish holiday.

---

Of a certain vacuous basso, Moritz Moszkowski once said: "He talks just as stupidly as a tenor, only an octave lower."

---

Great pianists must be born, for if they are not born they cannot be great pianists.

* * *

Bulgaria has proclaimed its independence, and will soon be looking for a national hymn. Why not

THE CONTEST IN THE CLOUDS.

take "The Star Spangled Banner"? Then we would be rid of it. If that doesn't suit, perhaps "America" might do, the tune of which also serves England for its "God Save the King" and Germany for its "Heil dir im Siegerkranz." There is nothing like being in good company.

* * *

Opera in English at the Metropolitan may not be such a boon after all if some of the imported artists sing our language as weirdly as they speak it.

* * *

Asked by a young composer what way he would have to take to become famous, Berlioz answered: "Mon ami, la route du cimetière."

* * *

A professor of music often is one who professes music.

LEONARD LIEBLING.

# A CASE OF MUSICAL INDIGESTION

By WILLIAM HOLMES

UNDER the sponsorship of William Schuman, president of the Juilliard School of Music, an event of considerable national importance took place on the evening of Dec. 14, 1954. This event, an informal debate, was presented in the concert hall of the Juilliard School, and the proposition to be debated was "Resolved that the Digest of Recorded Music is of Use to the Musical World." The "Digest" referred to is the series of records released by RCA Victor to be given away gratis with the sale of their phonographs.

This Digest presents well-known symphonic works performed by great artists in an abbreviated form, the assumption being that in this way the music will become more palatable to the great part of our public which has as yet to "discover" the glories of great music. For example, a recording of the first movement of Beethoven's Fifth Symphony lasts approximately three minutes in this version, which cuts out almost completely the development section of the movement. The themes are there, but there is no opportunity to hear how Beethoven works with and transforms them. Debaters Marek and Stokowski compared this practice with the cutting of Shakespeare's plays or Wagner's operas. Unfortunately, the comparison was not justified, for, as anyone will agree, a symphonic movement is a much more tightly organized unit than an act from Shakespeare or Wagner.

In the debate, the affirmative was taken by George Marek, head of RCA Victor's Artist and Repertory Section, and Leopold Stokowski, the eminent conductor. The negative was assigned to two outspoken enemies of the Digest: Harold Schonberg, critic of the *New York Times*, and Paul Henry Lang, professor of musicology at Columbia University and chief critic of the New York *Herald-Tribune*.

Soon after we arrived, we realized that this would be no ordinary debate, for it seemed that the sympathies of most of the people present were definitely for the negative position—that is, against any "digest" of music presented in any manner or form. But as both Marek and Stokowski later pointed out, the Digest was not for us, the trained musicians and music lovers from the large cities of the land, but for, among others (and I quote Stokowski) "the coal miners from West Virginia," etc. We were interested to hear about the miners, the housewives, and the injured war veterans, but they seemed to have little connection with the subject of the debate.

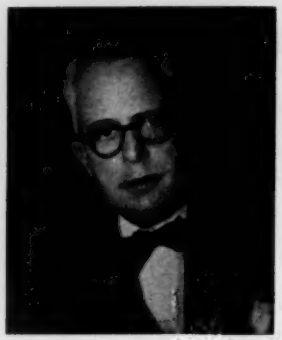
Mr. Schonberg for the negative, explaining the contents of the descriptive booklet which accompanies the Digest, spoke most of the time with a terse and biting humor which delighted segments of the audience, but which gave the impression at times that he was travelling a bit too far down his caustic road. Mr. Marek, aside from seconding all of Stokowski's remarks, produced some letters from "educators" praising the Digest and its results.

To Professor Lang must go the debating laurels of the evening. He delivered prepared statements which related to the case and presented his ideas in a lucid and succinct manner which was highly gratifying. His main premise was that RCA Victor's reasons for issuing the digest were founded more on commercial than on artistic considerations. Mr. Marek heatedly denied this, and a good thing it was that he did too, for as Mr. Schonberg later pointed out, the Digest seems to be selling as badly as most bona fide "artistic" ventures.

After both the affirmative and the negative positions had been stated, Mr. Schuman threw the floor open for questions from the audience. There was an enthusiastic response, most of the questions being directed to Messrs. Marek and Stokowski.

It is difficult to appraise the results of this debate. The evening was confused by many asides and digressions which obscured rather than clarified many of the points being discussed. This of course was to be expected for, as adroit moderator Schuman explained at the beginning of the evening, this was informal and more in the tradition of a town meeting than a formal academic debate.

Anyone reporting the evening is bound to be prejudiced for one side or the other. It would seem that, in the present case at least, all trained musicians and music lovers would be against the Digest on principle. As for the public to which this Digest is directed, Professor Lang hit the nail on the head when he urged that the people be educated up to the music, not the music *down* to them.



# THE NEW YORK CONCERT AND OPERA BEAT

DR. HENRY W. LEVINGER, *Chief Critic and Editor*

## METROPOLITAN OPERA

**"The Marriage of Figaro,"** Dec. 9, E—The beautifully constructed score received a gay, melodious performance that would probably have delighted the heart of the master composer. In the Figaro lead was handsome Cesare Siepi, a gallant, warm-voiced lover who seemed to be enjoying his every moment on stage. Teamed with him was Nadine Connor, whose clear, lovely voice and grace ornamented the Suzanna action and singing. In fact, the whole cast was excellently chosen. Lisa Della Casa, a stately Contessa, sang fluently, once past the trying "Porgi amor" air; Mildred Miller, the Cherubino; Jean Madeira, the Marcellina; Gerhard Pechner, Don Bartolo; Alessio De Paolis, Don Basilio; Gabor Carelli, Don Curzio; Lawrence Davidson, Antonio; Vilma Georgiou, Barbarina—all deserve credit. And in the Almaviva part was George London singing vigorously and making the Count believable. The return to the more pleasing and appropriate scenic effects of other years added to the attractive presentation, and Fritz Stiedry gave the whole an affectionate, authoritative reading. M. C.

**"Salome,"** Dec. 15, E—Richard Strauss' "Salome," half a century old next year, was restored to the repertoire of the Metropolitan Opera under the most auspicious circumstances. The performance of the work, which in spite of its age sounds as young and fresh as when it was first heard, was one of the most exciting operatic events of this or any season. The principal reason for this electrifying result was to be found in the orchestra pit, where Dimitri Mitropoulos, an operatic conductor of exceptional dramatic awareness, presented the multicolored Straussean score with tremendous impact and symphonic proportion. The composition appeared like a gigantic symphonic picture—the first movement leading up to Herod's entrance, the second movement a macabre scherzo (the quintet of the Jews), the third movement a soaring adagio (including Salome's Dance), and the overwhelming finale with Salome's final peroration. Mitropoulos was undoubtedly the hero of the occasion.

He had able helpers on stage, singers who understood the drama of the work and collaborated well. There was Christel Goltz, giving the Princess of Judea a characterization which consistently pictured the neurotic young girl up to the gruesome ending over the head of Jochanaan. Mme. Goltz, from the moment of her entrance, developed the character of her role with frightening intensity, from the playful coquette, saturated by the decadence of the satrap's court, to the awakening of her desires for the prophet and her quest to possess him dead or alive. She is a great actress, one for whom the vocal part of her assignment is only a means to an end, who does not fear to use the voice as a medium of dramatic expression. There were some ugly sounds and some histrionic overabundance, but her entire effort was a gripping dramatic experience. She won over her audience by the deep honesty of her histrionic and singing effort, and she danced the "Dance of the Seven Veils" with taste and musicality. The ovation at the end of the performance was nothing short of overwhelming. Altogether, the participants of the performance, including Herbert Graf, the stage director, had to appear 20 times in front of the gold curtains to acknowledge the applause.

Ramon Vinay as Herod gave a performance worthy of a great actor. The frightened and arrogant tetrarch of Judea could not have been sketched with more persuasiveness, either vocally or histrionically. Blanche Thebom as Herodias made this often neglected character an important figure in the drama. As Jochanaan, Paul Schoeffler, ascetic in appearance, sang with great beauty and deep feeling. As Narraboth, Brian Sullivan lent to his part a fine lyric voice and appealing stage presence. Mildred Miller, Kurt Boehme, Calvin Marsh, Norman Scott, Lorenzo Alvary, Osie Hawkins, and Vilma Georgion were significant in their parts. Gabor Carelli, Thomas Hayward, Alessio de Paolis, Paul Franke, and Gerhard Pechner, the five Jews, gave a musically distinguished and tasteful account of their difficult assignment. The stage looked beautiful under the deep blue Mediterranean sky, with the pale moon illuminating the scene of lust and destruction. (The head of Jochanaan, however, should have been more hidden from the spectator.) H. W. L.

**"Don Carlo,"** Dec. 18, E—The grandiose picture of life at the Spanish Court of Philip II under the terrors of the Inquisition ran its colorful though sombre course with rich instrumental playing under Stiedry's direction—if not much fiery sweep—and some magnificent singing, particularly from the men of the fine roster. Pre-

*Revival of* Salome *at the "Met"—". . . one of the most exciting operatic events of this or any season."*

viously heard as Philip II was Cesare Siepi, with Richard Tucker as the ill-fated Don Carlo. Robert Merrill was again the Rodrigo, with a new Grand Inquisitor in Paul Schoeffler (a well-proportioned and sonorously sung portrayal). Our preference in this role is still for the terrifying interpretation offered a couple of seasons back by Hans Hotter, not so splendid in vocal timbre, but dynamic and thrilling and dominating. Eleanor Steber was heard as Elizabeth of Valois, with Blanche Thebom as her foil, the Princess Eboli. The singing was adequate, but mannerisms developed in action robbed both the roles of stylistic import. The supporting cast was a gifted one. Louis Szarro, the Friar; Vilma Giorgiou, Theobald; Charles Anthony, Count of Lerma; James McCracken, the Herald—all of whom showed superior potentials. Shakeh Vartenissian's was the clear Celestial Voice, and Natalie Kelepovska mimed the Countess of Aremberg. M. C.

## CARNEGIE HALL

**The Boston Symphony Orchestra,** Dec. 8, E—Opening its second series at Carnegie Hall this season, the Boston Symphony Orchestra presented a program consisting of Haydn's Symphony No. 53 in D Major, two "Gymnopédies" by Satie (orchestrated by Debussy), Debussy's "La Mer," and finally the first performance in New York of Samuel Barber's "Prayers of Kierkegaard" (for mixed chorus, soloists, and orchestra).

The program got off to an inauspicious start with the Haydn symphony. First of all, it is not one of Haydn's most enlightening works; secondly, there are at least three different versions of it (by Haydn), and Mr. Munch did not in this case choose the most effective; thirdly, the music just did not come off. Although performed with a comparatively small body of players, this symphony in the hands of Munch lost any semblance of drive and vibrancy it ever had.

The French numbers fared better. Satie's two delightful bits of nothing were sensitively done with some beautiful oboe playing by Gomberg, first oboist of the orchestra. Likewise, Debussy's "La Mer" fairly scintillated with excitement, but once again we had the feeling that the musical essence of this amazing work failed to materialize. A few ragged spots in the orchestra's playing did not help the situation at all.

After intermission the huge Schola Cantorum chorus entered the stage, and with soloists Leontyne Price, soprano, Mary McMurray, alto, and Earl Ringland, tenor, performed Barber's work. This piece is an extremely interesting example of Barber's music. The choral writing is finely delineated, and the orchestral part is full of climactic effects. The work begins in a rather quiet and reserved manner, but in the middle builds up to some big climaxes, and ends with (of all things!) a concerted chorale *à la baroque* cantata. Leontyne Price was in beautiful voice; her vibrant and ringing tones filled the hall. Unfortunately, the other two soloists could not be heard very well. By placing them behind the orchestra, and then not keeping the instrumental volume at a low level, Mr. Munch entirely lost the effects of some of the fine ensemble passages. The Schola Cantorum responded beautifully, and the work was enthusiastically received by the audience. Barber has again proved himself one of our ablest composers. W. C. H.

> ("Prayers") . . . *not . . . to be jauntily commended for its obvious effectiveness and the technical mastery with which it is written, or condescendingly dismissed after a single hearing.* O. D., N. Y. TIMES

> *This is a serious, moving and convincing piece. Mr. Barber is an impeccable craftsman and secure in his invention as well as in his technique, therefore he does not have to depend on tricks . . . the performance was not a distinguished one. The choral diction was often cloudy, the orchestra a bit raw, and the soloists, with the exception of Leontyne Price, timid.*
>
> P. H. L., N. Y. HERALD-TRIBUNE

**N. Y. Philharmonic-Symphony,** Dec. 9, E—Leo Janacek's Sinfonietta, commemorating the 100th anniversary of the composer's birth, opened the concert; George Szell again conducted. He gave the work a memorable reading—and what a work it is! Knightly music, music of the open spaces, splendiferous, without being pompous, great in dimension, though small in form, music which shines, but without sparkle. It is a piece close to its native soil. The splendor of the baroque mirrors itself in this score, as it finds its most telling expression in the buildings of Prague. The countryside too

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has inspired it. The dances of Bohemian peasants stomp through its five movements. The combination of secular elements and ecclesiastic splendor give the composition its uniqueness. The performance was a triumph for conductor and orchestra. The noble sound of the heavy brass band (12 trumpets) was remarkable. An ovation followed the unforgettable performance.

The other orchestral offering was Sibelius' Symphony No. 2 in D Major, played in celebration of the master's 89th birthday. More than 50 years old, this score sounds as young and fresh as ever, and Mr. Szell's reading took account of all its many-sided facets. It had grandeur, spaciousness, and drama. He was feted vociferously by the audience.

Soloist of the evening was the youthful Dutch pianist Daniel Wayenberg in Rachmaninoff's Rhapsody on a Theme of Paganini for piano and orchestra (Op. 43). He commands a brilliant technique but, perhaps due to his youth, he failed to project the piece's nostalgia, lyricism, and introspective moments. It was a performance under Klieg lights, so to speak; the darker colors were missing. But, his virtuosity apparently beguiled the audience, which gave him a warm hand. H. W. L.

("Sinfonietta") *This is sheer imagination of a master not dominated by a school or method of composition, whose spirit is winged and free. No small part of this realization . . . was Mr. Szell's masterly illumination of the score. . . . He is an astonishing virtuoso. . . . But Mr. Wayenberg mainly reminded us of one thing: the pianistic prowess of one Wayenberg. He did not play with any careful sense of balance or of the interrelations of the piano and the orchestra.*

O. D., N. Y. TIMES

(Wayenberg) . . . *he attained imposing sonority without sacrifice of musicality of tone; with command of dynamic shading, he projected the work's contrasts of lighter and darker moods. . . . Mr. Szell . . . gave the Sibelius symphony a satisfying interpretation, large in scale but not overblown and also not over-refined.*

F. D. P., N. Y. HERALD-TRIBUNE

**"L'Enfance du Christ,"** Dec. 10, E—The fourth annual presentation of Hector Berlioz' "L'Enfance du Christ" was given in Carnegie Hall by Thomas Scherman and His Little Symphony Orchestra Society, assisted by the Concert Choir. The excellent and well-coordinated quartet of soloists, all of whom had sung this work with the Little Symphony for several previous Christmas seasons, consisted of Mary Davenport, contralto; Leopold Simoneau, tenor; Martial Singher, baritone; and Donald Gramm, bass. The singing of all four soloists was admirable. An over-all warmth and delicacy of orchestral treatment seemed to pervade this year's performance which, delightful as it was, lacked a certain virility in some of the more

climactic situations. The angel choir in the balcony sang the echo effects with astonishing beauty. L. C.

*Mr. Scherman and his singers were never in the least guilty of a breach of taste. The honesty of their purpose was conveyed to an audience that filled every seat in Carnegie Hall.* H. C. S., N. Y. TIMES

*Mr. Scherman and the orchestra returned to the cantata as to an old friend, and it seemed to these ears the warmest, most genteel, and instrumentally precise performance the work has been given.*
L. T., N. Y. HERALD-TRIBUNE

**Boston Symphony,** Dec. 11, A—Opening the concert with Bach's Brandenburg Concerto No. 6 in B flat Major, for strings, Charles Munch and his ensemble gave a tonally beautiful and well-balanced reading of this work. Second on the bill was Stravinsky's "Orpheus" ballet in three scenes. This score, well known from stage performances, loses something in concert performance. Its illustrative values—and there are many—are given too much importance, and the inner equilibrium of the work suffers. As a concert piece, the work should have been shortened into a concert suite, with the important musical episodes being singled out. In its present from it becomes tiring and overlong.

Samuel Barber's "Prayers of Kierkegaard," for mixed chorus, soprano solo, and orchestra (Op. 30) received a repeat performance. With the Schola Cantorum (Hugh Ross, director) in the choral assignment, Leontyne Price, soprano. Mary McMurray, contralto, and Earl Ringland, tenor, the composition had a justifiedly big success with a genuinely moved audience. H. W. L.

("Brandenburg") . . . *the performance failed to strike fire.* ("Orpheus") . . . *a rather listless performance. . . . It may be that Mr. Munch was keeping all in reserve for the Barber work, which he conducted with a force elsewhere absent.* H. C. S., N. Y. TIMES

. . . *a concert that, at least during its first half, was quite subdued for so vigorous an organization. . . . The afternoon brightened up considerably after intermission.*
T. M. S., N. Y. HERALD-TRIBUNE

**Moura Lympany,** pianist, Dec. 12, E—The celebrated English pianist, after several seasons of absence from the local concert stage, returned in a program which left nothing to be desired with regard to conservatism of taste. The latest composition included was Brahms' Variations on a Theme by Paganini (Op. 35, Book 2). Other programmed numbers were Beethoven's Sonata in E Major (Op. 109), Mozart's Sonata in C Major (K. 330), and Chopin's 24 Preludes (Op. 28).

Miss Lympany is a consummate technician. She tossed off the octave passages in the Brahms Variations with enviable ease and brilliance. But her tone was often percussive, and lyric phrases did not sing. The beautiful theme of the last movement of the Beethoven Sonata is a case in point, and the Mozart Sonata another. During the entire evening, especially in Chopin, one missed abundance of feeling. One often admired the artistic achievement, but one did not warm up to its message. A large audience gave Miss Lympany vociferous applause, however, so that this opinion obviously represents a minority report.
H. W. L.

*With all of her natural ability to play the piano, however, Miss Lympany did not, on this occasion, get into the heart of the music.*
H. C. S., N. Y. TIMES

*She was equal to the task, always summoning the right amount of technique to suit the occasion—and never more. This gave her playing an admirable and comfortable security.*
N. Y. HERALD-TRIBUNE

**"The Damnation of Faust,"** Dec. 14, E—For the benefit of the Metropolitan Opera Fund, under the baton of Robert Lawrence, Berlioz' "The Damnation of Faust" was performed in this city for the first time in 12 years. Participants in this memorable event were Jennie Tourel, Jon Crain, and Martial Singher in the solo parts, the Schola Cantorum (Hugh Ross, director), the Choir Boys of St. Thomas Church, and 95 members of the N. Y. Philharmonic.

In form, Berlioz' composition stands between opera and oratorio. Its melodic lines are widely spaced, its dramatic force often overwhelming. The libretto is based on Goethe's "Faust"; from it Berlioz wrote a book which is even more romantic than the German poet's immortal drama. The action is the same. There are strokes of genius in this long score, not only the well-known Rakoczky March, the Dance of the Sylphs, the Minuet of the Will o' the Wisp, but the deeply moving scenes of Gretchen, the soaring love duet of Gretchen and Faust, and the sardonic numbers of Mephisto. The choral writing has great color and contrapuntal mastery. All is done with a dramatic motivation.

With the excellent soloists — Miss Tourel, whose interpretation cast a spell upon the listeners, the demoniacal presentation by Martial Singher, the fine singing of Jon Crain, who mastered the terrific difficulties of the

ROBERT LAWRENCE—*"Berlioz specialist"*

high tessitura with excellence, and Norman Treigle—Mr. Lawrence, who is a Berlioz specialist by study and personal predilection, gave a performance which roused the audience to enthusiastic applause. H. W. L.

. . . *the work was heard as it came direct from the composer's pen and in this exceptionally authentic form it was superbly effective. Mr. Lawrence . . . conducted it from memory and with solicitious care for every note.* O. D., N. Y. TIMES

*Apart from one or two miscalculations of orchestral balance, he proved himself a figure thoroughly capable of dealing with Berlioz on his own terms. Those terms . . . call for a largeness, a grandness of the spirit. . . . All told it was an evening exceeding generous in its rewards.*
J. S. H., N. Y. HERALD-TRIBUNE

**N. Y. Philharmonic - Symphony,** Dec. 16, E—So far as this reviewer is concerned, Maestro Bruno Walter has no peer in the interpretation of German Romantic music. With loving care from both conductor and the Philharmonic symphony, the Schubert "Unfinished" Symphony and the Brahms German Requiem were delineated in inspired performances. For the Brahms masterpiece, the performing forces were joined by the magnificent bass-baritone singing of George London and the intelligent artistry of Irmgard Seefried, plus the excellent Westminster Choir. The baritone role,


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as envisioned by Brahms, with its long legato phrases and dangerously wide leaps, was beautifully rendered by George London. The clear transparency of Miss Seefried's voice also added much to the performance. The greatest artistry of the evening was displayed in the perfectly balanced ensemble between chorus and orchestra and soloists and orchestra. For this achievement, one must again refer to the care and understanding wrought by Mr. Walter's baton. Architecturally speaking, the performance was conceived as a beautiful whole. There were moments of sublime quietness and, when the score called for powerful effects, there were moments of great drama and impelling force.

The simplicity and direct approach to the often-heard Schubert symphony was most welcome. In short, it was an evening of inspired performances.

G. W.

(Requiem) *The work had a superb continuity of line and unity of conception. . . . The soloists were admirably appropriate to the occasion in style and vocal capacities.*

O. D., N. Y. TIMES

(Requiem) *The vocal and instrumental balance in the music was always just; the orchestra played with notable lucidity and fineness of dynamic shading. The choristers were also dynamic and expressively responsive and, generally if not invariably, preserved clarity of detail. Miss Seefried and Mr. London sang with admirable musicianship and emotional understanding.*

F. D. P., N. Y. HERALD-TRIBUNE

*George London (center), Irmgard Seefried, and Jim Fassett, CBS commentator for N. Y. Philharmonic broadcasts, put the finishing touches on a crêche scene.* *(See review, p. 15.)*

**Oratorio Society of New York,** Dec. 19, E—The 131st performance of Handel's "The Messiah" was given by the Oratorio Society of New York, now in its 82nd season. Alfred Greenfield conducted the chorus of approximately 150 voices and the orchestra with his customary skill and sympathetic approach to the many problems involved in this great work. The vocal soloists were Ethel De Long, soprano; Margaret Roy, contralto; Gino Baldi, tenor; Bruce Foote, bass. George William Volkel was at the organ, and Bruce Prince Joseph presided at the harpsichord. Paul Gershman was concertmaster of the orchestra. Octavo copies of the "Hallelujah" Chorus were enclosed in each program, and at the appropriate moment the huge audience joined with the choristers in singing this stirring portion of the oratorio.

The choral work was smooth, well defined, and precise in its execution, although at times one could have hoped for more vital responsiveness and dynamic appeal in the earnest efforts of the singers. The soprano section was outstanding in many of the finer and most important phases of the score, such as those contained in the "And He shall purify." In general and with but few exceptions, the quartet of soloists did not measure up to the heavy demands of the score, vocally or interpretatively, and despite their marked sincerity of purpose, a certain lack of authoritative delivery was in evidence.

It is still a moot question in the minds of many as to whether certain Handel versions of the important arias now frequently heard contribute anything of value to the real impressiveness of the oratorio. In the case of the "He was despised," for instance, the tempo and the unnecessary embellishment of the vocal line, over and above those contained in earlier editions in use for many years, seem to interfere with certain aspects of dignity, humility, the pathos and an impressive breadth of singing so necessary to a successful delineation of this important aria in the Handel work.

L. C.

*The trouble was not in the chorus, the orchestra or Mr. Greenfield's conducting—these were the same as they have been of other years—but in the quartet of soloists. They were . . . not sufficiently authoritative or expressive for their exacting parts.*

R. P., N. Y. TIMES

*Fervor is the main ingredient required, and love for Handel's music and, of course, Christmas spirit. . . . Mr. Greenfield, the orchestra, chorus, and soloists, provided the essential elements in generous measure.*

T. M. S., N. Y. HERALD-TRIBUNE

## TOWN HALL

**The Little Orchestra,** Dec. 6, E—The Ibert Concertino da Camera for alto saxophone and chamber orchestra and the Reger Variations and Fugue on a Mozart Theme were applauded and quickly forgotten in the laughter provoked in the second half of the program by the first performance of the opera "archy and mehitabel" (libretto by Joe Darion from the stories and "Sun-Dial" column of Don Marquis, with music by George Kleinsinger, who also doubled as Narrator, the "boss" or archy's writings). Archy is the famous cockroach who could press only one key of the Don Marquis typewriter at a time (which is why no capital letter ever mars his copy), but who managed to unfold a tale of the loves and griefs of his friend mehitabel,


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a feline of spirit whose "toujours gai" and "there's life in the old gal yet" were current idiom some decades ago. It might be entertaining to know that the work of Don Marquis, imaginative and clever, was not entirely fiction. There was an archy; at least there was a large cockroach who scuttled (so I was reliably informed by a newsman uncle), around the *Sun* office, was fed crumbs and bits of lunches; and there was a thinnish, scarred, grey cat who danced a macabre ballet with the scraps of whirling paper windswept through the areaway between buildings, and slept on ashbins in bitter weather.

It was a real joy to hear archy and mehitabel celebrated in song in Town Hall. Mignon Dunn, slick and svelt in a black gown, wove a sinuous and tuneful picture—far too elegant for underprivileged mehitabel, but effective. And Jonathan Anderson, as the energetic archy, did a superb job, hurling himself in reckless ardor at the typewriter (a stool in this version). Richard Sharretts was "bill," the big, brutal tomcat lover (how I wish the Long Island pampered-pet episode had been included)! There was a chorus of back-alley cats intoned by a group called the Four Heathertones — Bix Brent, Marianne McCormick, Nancy Swain Overton, Jean Swain, who postured, danced (within concert form), and uttered sounds reminiscent of what one hears when the moon is out and the denizens of the night gather in full conventicle. There were also Mr. Scherman and his ensemble, who caught the atmospheric mood and the really admirable musical line of the score, handling the off-beat and almost jazzy passages with the same aplomb with which on other occasions they negotiate the rarest of the classic field. M. C.

*Give Jonathan Anderson, who knows how to move and to speak as well as to sing, a lot of credit for a fully characterized archy. Give equal credit to Mignon Dunn. . . . Richard Sharretts was frighteningly powerful as bill. And the Four Heathertones . . . were alley cats who could swing everything.* H. T., N. Y. TIMES

*The librettist has preserved quite a little of the savor of Mr. Marquis' original. . . . The work is entertaining and moves on at a good, continuous pace . . . the music usually catches the atmosphere of its subject.*
F. D. P., N. Y. HERALD-TRIBUNE

**Nell Tangeman,** mezzo-soprano, Dec. 8, E—Gifted with an unusually fine vocal apparatus and a sense of interpretative style, Miss Tangeman could be one of the outstanding recitalists in the field if she were able to hold her voice projection line consistently at its best. She also possesses the faculty of programing interesting and unique song material, as shown in this hearing. For this singer, the most fluent numbers were those requiring dramatic intensity, strong color contrasts —in brief, the more exacting the song the better she sang. In lighter, less important music, Miss Tangeman's voice became diffused and uneven. The lyric stage would appear to be her metier. High points of her list were the Letter Scene from Massenet's "Werther," a first performance of Alan Hovhaness' "Let the lids of your eyes" aria from the opera "In Gautama's House," and Strauss lieder. Heard also were songs by Berlioz and Copland. The Hovhaness air was exotically accompanied by English horn, percussion, timpani and harp. Gibner King was at the piano. M. C.

*She applied her usual intellectual resource to the music, but vocally she sounded somewhat tired. . . . She achieved her best results in the Hovhaness aria.* H. C. S., N. Y. TIMES

*. . . she is an artist whose vocal abilities did not last night run a smooth course. On previous occasions they have and they shall undoubtedly again.* J. S. H., N. Y. HERALD-TRIBUNE

**Conrad Thibault,** baritone, Dec. 9, E—The popular radio baritone, ably assisted at the piano by Alderson Mowbray, chose a program of Italian, French, German, and English songs. Two worthwhile "first performance" items by John Duke—"In the Fields" and "Wine and Water"—found favor with the listener, especially the latter for its humorous treatment of Noah's alleged concern lest the water reach the wine aboard the ark. Both "firsts" are good light concert numbers. Mr. Thibault's dramatic force was in frequent evidence. As an interpreter of Brahms and Debussy, however, the singer leaves something to be desired. His rendering of "The Battle Hymn of the Republic" was stirring. Numerous encores included Schubert's "Serenade" sung to English words.
H. I. B.

*Mr. Thibault was not in very good voice. His singing was rather unresonant, with a dry and reedy quality. To compensate, there was much experience behind his interpretations, and an assured platform manner.*
H. C. S., N. Y. TIMES


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*. . . Mr. Thibault's tones were somewhat constricted, especially up high; also, they stayed mostly within a rather narrow color band. Both factors, as well as the singer's excess dramatic energy, tended to narrow his interpretative range.*

T. M. S., N. Y. HERALD-TRIBUNE

**Richard Davies,** baritone, Dec. 11, A—We have a new English translator of Schubert songs in our midst. Richard Davies' program boldly announces it: beside the title of Schubert's "Who is Sylvia" is baldly printed in brackets "English translation by William Shakespeare!" Almost as surprising as this program note was Mr. Davies' voice itself. It is huge and vibrant. The program, consisting of some baroque Italian opera arias, French, German, Russian, and American songs, gave Mr. Davies ample opportunity to display his vocal qualities. And that he did. Although he is billed as a baritone, it would seem that he feels at home in the extreme upper portion of the baritone range, and perhaps is actually more of a "heldentenor" than anything else. An occasional nasal quality and some horribly garbeled accompaniments (in Brahms style) to the early Italian arias were the only things which marred an otherwise pleasing program by this young singer from the West Coast. The audience responded enthusiastically to Mr. Davies' fine demonstration of voice and musicianship. W. C. H.

*. . . one would say he was a singer without much musical sophistication, but an earnest man with a naturally imposing voice who thrives best in a friendly atmosphere.*

R. P., N. Y. TIMES

*. . . there are moments of dramatic, declamatory singing . . . in which the singer is obviously at home . . . the more restrained, intimate requirements of lieder and of French songs . . . are less completely fulfilled.*

L. T., N. Y. HERALD-TRIBUNE

**Burl Ives,** folk singer, Dec. 11, E—In a program of English, Scotch, Irish, and American folk songs, Burl Ives attracted a capacity crowd—including standees and stage seats. And it is not surprising that, although his voice is little and his skill on the guitar limited, he is our top balladeer. This is because of Mr. Ives' warm personality, his unassuming air, and his country-fresh approach to songs. Of course, one looks for more profundity in such songs as "The Golden Vanity," but this artist strives for the pure and simple, leaving the rest to the audience. Authenticity also reigns because of his straightforwardness and continual good humor. Especially grand to hear were "Barbara Allen," "Cod Liver Oil," "Hush Little Baby," and quite a few old favorites. In some numbers Mr. Ives got the audience to sing the refrains, which proves that there is nothing like participation to arouse audience response, for the rafters shook and there was good will toward all.

*. . . he was at his best in songs whose chief appeal was in their story or in their humor. . . . He was least satisfying in those . . . that required more beauty of tone and deeper poetic feeling.* R. P., N. Y. TIMES

*In the argot of the trade, he "sells" himself and, having accomplished that, nothing stands in his way. He is, in addition, an entertainer of remarkable poise and prepossession.*
J. S. H., N. Y. HERALD-TRIBUNE

**Mara Linden,** soprano, Dec. 12, A—An attractive singer with a good program, Miss Linden showed that she had much to offer her appreciative audience. Two fine arias—the Altisidora song from "Don Quixote" by Purcell, the lilting "L'Amero" from "Il Re Pastore" of Mozart, a group of Schumann settings of texts by Lord Byron, Brahms and Mendelssohn duets (with the assistance of mezzo-soprano Janelle Jaynes)—made a strong list of interesting song material. The soprano's voice has strength and clarity. At its best, it seemed long-ranged and luminous. There was occasional tension and an apparent need for greater ease in delivery and a more automatic flexibility. Tibor Kozma was the accompanist.
M. C.

*Miss Linden's voice, which had been constantly wavering in these ambitious offerings of the first part of the list, grew steadier in the exquisite duets by Schumann and Brahms that started the second half of the program. . . . The soprano's voice was also used to advantage in the folk-songs at the close of the afternoon.*
N. S., N. Y. TIMES

*There is no doubt at all that Miss Linden has an impressive voice, strong and clear, with occasionally a moment of rare quality. But at present, one is conscious of her constant efforts to bend those pure and shimmery moments to musical ends.*
T. M. S., N. Y. HERALD-TRIBUNE

**Societa Corelli,** Dec. 12, A—This renowned group of Italian string players were the performers in this eighth concert sponsored by the Concert Society of New York. And what a group these fourteen strings are! By the end of the program the audience reaction had been raised to raving pitch—and rightly so, for in many respects the Societa Corelli is a truly phenomenal ensemble. The program was made up of various pieces for strings by Vinci, Vivaldi, Mannino, Geminiani, Corelli, and Benjamin Britten. The fiery precision with which this orchestra plays seems little short of unearthly. In fact, this very attribute is the one thing which makes us set forth a few objections. Each piece, whether from the 17th or the 20th Century, was so impeccably performed that it caused (in this reviewer at least) a feeling of uneasiness. All the conclusions that musical scholars have drawn with respect to the "proper" performance of baroque music were thrown to the winds. Yet, despite the fact that we knew they were doing these pieces "wrong" (in most cases without even continuo!), we were tremendously thrilled by the whole concert.
W. C. H.

*. . . there was not a poor or hackneyed composition on the program, and the performances were a delight to the ear and the understanding.*
O. D., N. Y. TIMES

*. . . a memorable illustration of ensemble spirit at its best and of musical devotion and enthusiasm. . . . The tone was consistently lucid and musical; dynamic shading was subtle and wide in range.*
F. D. P., N. Y. HERALD-TRIBUNE

**Richard Thenebe,** pianist, Dec. 12, E—In his first New York recital, Richard Thenebe offered the Bach-Busoni Organ Prelude and Fugue in E-flat, Mozart's Rondo in A Minor, Schubert's Posthumous Sonata in B-flat, and a Chopin group. Mr. Thenebe's major drawback is his preoccupation with tonal values to the exclusion of many other necessary factors. A fine, full, and clear tone is his best equipment; he therefore chose a program made up almost entirely of slow works, which showed this quality to best advantage. The result was an evening of dull piano playing. As pleasant as it is to mold beautiful phrase after beautiful phrase, it nevertheless becomes tedious to listen to when overdone, particularly when there is little in the way of musical originality or even exceptional technique to generate interest.
M. D. L.

*His playing needed far more verve and a much stronger rhythmic pulse. Perhaps he was bending over backwards not to play mechanically, but in his overly gentle approach he dragged things out and allowed basic musical virtues to trail away as he concentrated on tiny variations of tonal shading.* R. P., N. Y. TIMES

*Richard Thenebe . . . is a pianist with a bright sound . . . there was always variety of color and dynamics. But he is fussy. He likes to linger lovingly on every phrase, and a program devoted almost exclusively to music in slow tempo did not help matters any.* A. M. B., N. Y. HERALD-TRIBUNE

**Madeline Foley,** cellist, Dec. 13, E—This highly gifted cellist has during the past few years grown to remarkable stature as a technician and musician. Her fine velevety tone is beguiling and she never forces it. Her phrasing is dictated by the noblest feeling and her pitch is immaculate. These virtues were evident in De Fesch's Sonata in D Minor, which Miss Foley played to perfection. All her excellent qualifications were also in evidence in Bach's Suite No. 1 in G for cello alone. Here the musicianship of the artist conquered the technical difficulties and kept the musical structure in perfect shape. When it came to Brahms' Sonata in F her limitations came to the fore. They are physical, not technical. But this work needs a more powerful tone to come to life in full splendor. Miss Foley, well as-


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sisted by Paul Ulanowsky, gave the work everything she had in the way of musicianship and technique, but a more voluminous tone and a more aggressive interpretation seemed more in order than the beautiful chamber-like reading given by this excellent musician. More abundance of tone would also have helped the Fantasiestuecke by Schumann, which ended the first program half. Two pieces by Granados wound up the bill. Encores ensued upon the urgent request of a most appreciative audience. H. W. L.

*. . . a fluent performer who has a tone of remarkable richness and suavity. In her hands the 'cello never rasps or growls; its tone is always a singing tone, sung in tune.*

J. B., N. Y. TIMES

*The technically accomplished young artist gave an impression of musicianship; her tone upheld a notable and consistent standard . . . expressive discernment was present in the performance of the Brahms and Schumann works, along with a capacity for dynamic nuance which marked the recital as a whole.*

F. D. P., N. Y. HERALD-TRIBUNE

**New York Concert Choir,** Dec. 19, E—The New York Concert Choir of 40 voices and the New York Concert Orchestra gave a Christmas Concert in Town Hall under the direction of Margaret Hillis, with the assistance of a quartet of vocal soloists consisting of Suzanne Der Derian, soprano; Charlotte Carlson, mezzo-soprano; Grant Williams, tenor; Arthur Burrows, baritone. The program included Four Motets for Christmas by Francis Poulenc; Haydn's Mass in B-flat Major; Four Christmas Carols by David Kraehenbuehl; and Bach's Magnificat in D.

Each succeeding year the Concert Choir proves to be a well-trained, evenly balanced, intelligent body of singers under the baton of a most competent and musicianly conductor in the person of Miss Hillis. At all times during the concert there was evidenced a clarity and brilliancy of vocal line, with well-sustained expressive pianissimo singing whenever required. In the seldom-heard Haydn Mass, which was accompanied by the capable Concert Orchestra, there occurred moments of climactic effectiveness that were outstanding in their vocal and dictional impressiveness. To this work the well-matched solo quartet contributed handsomely in the solo and ensemble portions.

The "Four Christmas Carols" of David Kraehenbuehl were welcome additions to the program. Written to words of 15th- and 17th-Century origin, the music is keenly reflective of the period and the textual content, and is charming in its ingenious composing for choral presentation. Despite occasional rhythmic uncertainty and lapses of choral and solo spontaneity in the difficult Bach "Magnificat," this important work was presented in an effectual manner that appealed to the audience. An evening of fine music!

L. C.

*. . . upheld its reputation for clear, spirited singing . . . the Concert Choir sang with fine tone that seemed to be a little strained in fortissimo sections. . . . The disappointment of the evening was the performance of Bach's Magnificat.*

H. C. S., N. Y. TIMES

*. . . an expert and responsive ensemble; there was unusual clarity in its revelation of the component musical lines and the details of the scores, along with a generous range of vocal hues in its thoroughly unified performances.*

F. D. P., N. Y. HERALD-TRIBUNE

**Claremont String Quartet,** Dec. 20, E—The Claremont String Quartet—Marc Gottlieb, Alfio Pigniotti (violins), William Schoen (viola), Irving Klein (cello)—made its New York debut with promising success. The group plays with fine balance which only sometimes suffers from the overdiscretion of the first violin. The ensemble as such is refined and musicianly. With these assets, the quartet excelled in the Concertino for string quartet by Stravinsky, where the finesse of the rhythmical structure and the blending of the harmonic texture came off with great plasticity. The same qualities served in equal measure for Schubert's Quartet in E-flat (Op. 125, No. 1).

However, in the works demanding greater vitality one could have wished


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for a more expansive tonal volume, more aggressiveness, and greater variety of color and mood. Suffering from these shortcomings was Ernest Bloch's Quartet No. 3 (which a year ago won the N. Y. Music Critics Circle Award). Here the artists failed to catch the innate humor of the scherzo and the musical climax of the corner movements. However, the heartfelt adagio was interpreted with deeply moving impact. The work itself again proved its magical power, and stands as a pinnacle of 20th-Century chamber music. Beethoven's Quartet in F Minor (Op. 95) closed the highly successful evening. H. W. L.

*. . . the ensemble showed one of the happiest omens for its continued growth—the power to penetrate deeply into a composer's thought.*
R. P., N. Y. TIMES

*The tonal and dynamic balance and proportion were good . . . there was unity in the expressive revelation of the music as well as in the external aspects of its presentation.*
F. D. P., N. Y. HERALD-TRIBUNE

musician that has received the necessary fine cultivation—which combined make the first-rate pianist. M. D. L.

**Samuel Sorin,** pianist, Dec. 5 (TH), E—When the Beethoven "Hammerklavier" Sonata is programmed one expects a great deal from the performer. The work is not only technically fierce, but it is a near impossibility to give an aural impression of its scope, its immense frame, and especially its final fugue, which under incompetent hands can easily fall apart. Unfortunately Mr. Sorin was not up to these demands, and quite probably he knew it.

The rest of Mr. Sorin's program looked impressive also: Johann Kuhnau's Sonata in G Minor (1700), Berg's Sonata (Op. 1), and Chopin's Fantasy in F Minor (Op. 49). The artist has obvious taste and his musical approach was always straightforward and respectable, but his technical machinery failed him most frequently, which was, to say the least, disconcerting. M. D. L.

*Arriving Feb. 16 at Carnegie Hall is a choral ensemble from Arizona, under the direction of Lois Albright, singer-composer-teacher. In addition to performances of compositions by Miss Albright, there will be a first New York performance of her folk opera* Hopitu. *With Albert Hay Malotte (left foreground) is shown the group of Indians who will also appear in the New York production.*

## OTHER CONCERTS

**Ruth Geiger,** pianist, Dec. 4 (K), E—Former Naumburg winner and student of Josef Llevinne, Ruth Geiger is a pianist of full-scale dimensions. She is extremely gifted and exquisitely polished with, incidentally, no lack of excitement. After the Bach Chromatic Fantasy and Fugue, Beethoven' Sonata Op. 109, E Major, was given an exact and musical performance. The Prestissimo was very spirited, displaying her highly developed rhythmic sense, and the final movement conveyed the humanity and respect in the music.

Schumann's "Kreisleriana" and Chopin's Berceuse (Op. 57) and Ballade (Op. 52) followed, showing the artist's tone to be warm, never percussive, with a true sense of the lyric line. Her Chopin was limpidly phrased, with poetry and a well-harnessed passion. Miss Geiger, finally, is a natural

**Alma Trio,** Dec. 7 (TH), E—The second concert in its Beethoven Series by this accomplished instrumental triumvirate again brought into focus their precision teamwork plus due regard for tonal values, interpretative ability, and strict ensemble balance. Maurice Wilk, violinist; Gabor Rejto, cellist, and Adolph Baller, pianist, presented Beethoven's Trio in C Minor (Op. 1, No. 3), the Cello Sonata in D Major (Op. 102, No. 2), the Violin Sonata in G Major (Op. 96), and the Trio in D Major (Op. 70, No. 1, "Ghost"). Mr. Rejto's opulent cello tone in solo and ensemble work was a delight to the ear. Mr. Wilk's violin tone is of small volume, but pure and vibrant. His solo was an artistic contribution to the fine program listened to by a good-sized appreciative audience. Mr. Baller, a pianist of rare parts, was a sure collaborator as accompanist and ensemble member. H. I. B.


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# THE NATIONAL SCENE

## BOSTON

■ Anything that smacks of "boosterism" or self-advertisement seems repugnant to the New England mind. It has been left to others on both sides of the Atlantic to point out the vigor and enterprise shown by the area's musicians and musical institutions. Irving Kolodin in *The Saturday Review*, commenting on some recent New York premieres by Boston institutions, wrote: "The obvious conclusion that Boston heard these performances prior to New York puts its own stamp on the kind of enterprise that is prevailing locally these days."

One of the reasons for the remarkably healthy state of music in New England may be found in the great emphasis placed on creative activity. Probably there are few other regions today with as many skilled composers in proportion to the population. Not all these composers have more than a local reputation, and some do not have even that. But regardless of publications, performances, or recognition, the quality and quantity of new composition is astonishing.

These remarks are based on personal experience with composers, gained largely through "Composers' Forum" and other programs over Boston University's educational FM radio station, WBUR. In addition, of course, are the many public concerts and recitals devoted to contemporary music. Scarcely a week passes that Boston does not witness in one form or another at least one new work by a local composer.

Judging by reports from other areas, this state of affairs appears to be unique to these parts. If this is so, one begins to look for reasons.

First, and perhaps foremost, is the resurgent vitality of creativeness in all the arts. For quite some time New England relied on its past rather than its present. The past quarter-century has seen the decay halted with a healthy new growth, not destroying but rather emerging from a deep-rooted culture and intellectual atmosphere.

The second reason is the large number of first-rate educational institutions. Since it is impossible for all but a few "serious" composers to make a living only by composing, the majority are to be found in teaching posts. Harvard has Walter Piston, Randall Thompson, and Allen Sapp; Boston University has Gardner Read, Hugo Norden, Paul Giuliana, Klaus George Roy, and Margaret Starr McLain; Brandeis University has Arthur Berger, Irving Fine, and Harold Shapero. One might go on at length with a list of composers at Yale, Bennington, Smith, and a score of other halls of learning.

Third, and equally important, is the enormous influence and prestige of the Boston Symphony Orchestra, which has championed the cause of new music as a matter of policy for over 30 years. Both Koussevitzky and Munch have been responsible for the programming of many new works. This custom has created a climate which takes the performance of novelties for granted. In the Boston Symphony ranks, incidentally, is to be found the violinist Emil Kornsand, unrecognized and unsung but a highly gifted and artistic composer.

One could mention many others—Mabel Daniels, whose work has consistently grown with the times; Nicolas Slonimsky, whose wit and erudition is used to excellent advantage in his own works; and many others, whose exclusion here is a matter of space and not lack of appreciation.

All this creative work is having an effect on concert-going habits. The day may not be far distant when a program of all-contemporary music may outdraw an all-Bach or an all-Mozart concert. And if you know your Hub, that's saying a lot.

JULES WOLFFERS

## CLEVELAND

■ The first two weeks of December were dominated by the presence on the local music scene of Leopold Stokowski conducting two pairs of symphony concerts during George Szell's guest appearances with the N. Y. Philharmonic. Adhering to custom, the famous conductor chose works that were new to Cleveland audiences. While each of these compositions was in itself interesting, it was unfortunate that the program arrangement detracted from their impressiveness. Fantasia for Orchestra by young Robert Cogan is an exceedingly well-constructed composition of languid and somber content. It was followed by Barraud's "Offrand à une Ombre" (as the title signifies, an evocation of a departed soul), and Stravinsky's "Apollon Musagète" transported the audience into the shadowy land of the Muses of Ancient Greece. Not until Tchaikovsky's Fourth Symphony, after intermission, did the audience become enthusiastic.

The second pair of concerts, however, revealed Stokowski's wonted magic right from the start. Three early Purcell pieces orchestrated in the conductor's inimitable style opened the program; a first performance

*The Singing Boys of Mexico in Camden, Arkansas. From left: Dr. R. B. Robins, president of the Camden Civic Music Association; Mrs. Josephine Peppe; Mrs. C. W. Harris; Mrs. Helen Snyder, Civic Concerts field representative; Mr. Richard Butt; and Mr. George Bowers. Romano Picutti, director of the group, is in the right foreground.*

of Vaughan Williams' Sinfonia Antartica had all the elements of successful representation to its credit. A chorus of women's voices, with Marie Kraft singing the soprano solo, was most effective at the close. Debussy's Three Nocturnes followed, and Wagner's Prelude and Love of Death from *Tristan and Isolde,* which closed the program, brought the audience to its feet with cheers.

■ In no uncertain terms did a large and enthusiastic audience make known its delight with Boris Goldovsky and his exquisite rendition of *The Barber of Seville* with his New England Opera Theatre. Announcing a change of cast, Mr. Goldovsky, in a moment of nostalgia, paid tribute to Artur Rodzinski, who 20 years ago gave the young novice his first chance during his productions of the great Wagner and Strauss music dramas on this very same stage. The *Barber* was delightful in every respect; bows were permitted in ensemble only—and there were many of them at the close!

■ Young Cleveland musicians held the spotlight throughout the month. Pianist Eunice Podis is having an exceptionally busy season; at a Twilight concert under the baton of Rudolph Ringwall she was heard in the Gershwin Concerto in F and the rarely performed Variations on "I Got Rhythm." Two days later she was presented by the Western Reserve Fine Arts Series in a Piano Recital offering the Bach Italian Concerto, the great B-flat Minor Sonata of Chopin, Beethoven's "Pathetique," and other works by Kabalevsky, Shostakovich, and Prokofieff. It was a remarkable program, acclaimed by an overflow house that demanded many encores.

■ The Brudno management presented another Clevelander, whose incredible attainments sound almost fantastic to anyone not acquainted with the development of this young genius. Kenneth Wolf, scientist, composer, pianist, now in his last semester at Western Reserve for his M.D. degree, was heard at Severance Chamber Music Hall in a piano recital that featured the Mozart D Major Sonata, the tremendous Beethoven Op. No. 111, and Mr. Wolf's own Sonata for French Horn and Piano, a work of remarkable skill. Having heard this phenomenal youngster about 20 years ago as a child prodigy, and noting his steady growth and development until now, at the age of 24, as a full-fledged artist and composer, we number Kenneth Wolf among the few child prodigies who carry their precocious talents into maturity. At the age of 14 he graduated from Yale, where he had studied composition with Hindemith and piano with Artur Schnabel. Now he faces the choice of his life's work. He will distinguish himself in any field he chooses.

■ The West Shore Concert Series presented the Chinese Pianist Tung Kwong Kwong, who now resides in Cleveland. Her program consisted of the Bach Chromatic Fantasy and Fugue, a Beethoven Sonata (Op. 10, No. 3), a Bartok Suite, and Chopin's Sonata (Op. 35).

■ The Cleveland Chamber Music Society sponsored an appearance by Carol Brice at Severance Chamber Music Hall, in which the great Contralto offered the Gellert Lieder by Beethoven, six Schubert Songs, several Hugo Wolf songs, and Twelve Poems by the contemporary Austrian composer Hugo Kauder.

■ At the Art Museum, Paul Doktor, violist, assisted by Benning Dexter, both professors of Music at the University of Michigan, was heard in an excellent program of music for his instrument. ROSE WIDDER

## LOUISVILLE

■ In its second subscription concert, on Nov. 17, the Louisville Orchestra saluted Venice, the birthplace of Gian Francesco Malipiero, whose "Fantasie Di Ogni Giorni," commissioned by the orchestra, received its world premiere under Robert Whitney's baton. As the composer stated, his work pictured the everyday jottings of a diary in musical language; accordingly, it is really a fantasy of widely different emotions and utterances roaming near and far; orchestrally, string and wind groups carry on a pleasant discussion, yet nothing is solved, because nothing was intended to be solved. Conductor and orchestra gave an appealing interpretation, and the work was warmly received. William Primrose, violist, was the soloist of the evening, first in a Concerto (rather a Suite) on Themes of Handel composed from themes of various Handel cantatas and operas by John Barbirolli and dedicated to the soloist; secondly in Berlioz' "Harold in Italy" symphony. Risking to be called old fashioned or heretic, this reviewer found the musical climax of the evening in the Handel work, which was played by Mr. Primrose with moving tenderness and expression. He achieved a like success in the Berlioz work, which was a task almost too big for the comparatively small orchestra. Yet Mr. Whitney succeeded in conveying its colors and its spirit, and thus earned a well-deserved ovation. The evening opened with Paul Creston's Invocation and Dance (Op. 58), one of the commissioned works first performed earlier this year.

Two works of the new commissions, presented in the Saturday matinee series, may well be regarded as outstanding. Gottfried von Einem's Opus 18, Meditations (two movements for orchestra), is a highly expressive, melodic, and serious work of genuine poetic character. To say that some of the greatest geniuses stood godfather to the work by no means detracts from its merits.

The other noteworthy work was Richard Mohaupt's opera *Double Trouble,* libretto by Roger Maren. The plot of the opera is the very old story of the mistaken identity of twins, going back to Plautus; the music is ingenious and fluent, and gives the singers and the chorus ample opportunity for arias, recitatives, and ensembles. Moritz Bomhard was the musical director, and, supported by a fine cast of singers and by members of the Louisville Orchestra, achieved a brilliant and delightful performance which, for the eye too, was made highly enjoyable by the vivid scenery designed by Harvey Harris of the Art Center Association.

■ This report would not be complete without a tribute to one of the oldest members of the Louisville musical community; on Jan 3 Ludwig M. Sedlaczek will celebrate his 80th


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birthday; coming from an old Viennese family of musicians—his grandfather a flutist, and a friend of Beethoven—and steeped in music since his boyhood, he studied with Bruckner, Graedener, and Hellmesberger, then took to opera conducting (Hamburg, Berlin, Vienna) and to composing (one of his operas, *The Blue Crocodile,* was performed about 50 times with the famous Hansi Niese in Vienna). Some of his orchestral and chamber music works were well received in this country too (Chicago, Cincinnati, New Orleans, Indianapolis, Louisville), but many of his manuscripts still deserve a hearing.

HANS F. KUPPENHEIM

## CHICAGO

■ The 50th anniversary of the opening of Orchestra Hall (Dec. 14, 1904) was celebrated at a special concert on Saturday afternoon, Dec. 11, by Fritz Reiner and the Chicago Symphony, with guarantors and sustaining members of the Orchestral Association as guests of the Trustees for the concert and a reception following.

After the opening Overture, Beethoven's "Consecration of the House," speeches by Mayor Kennelly, Dr. Eric Oldberg, president of the Association, and Mr. Reiner, paid tribute to Theodore Thomas. Following were two works played at the dedicatory concert in 1904 by Thomas and the Chicago Orchestra (as it was then called) —Strauss' "Death and Transfiguration" and Wagner's Overture to *Tannhaeuser.*

The week's Thursday-Friday, and the Tuesday afternoon concerts were sold out to the last gallery seat. Rudolf Serkin was soloist. This great artist's performances of the Mozart A Minor and the Beethoven G Major concertos, with Reiner and the orchestra completely *en rapport,* left an exalted audience feeling, as always with Serkin at the piano, in the presence of greatness. Reiner turned in his finest reading of Strauss' "Thus, Spake Zarathustra."

Alexander Tcherepnin's Suite for Orchestra (Op. 87), a commission from the Louisville Symphony which had its world premiere last May, was given three performances by the Chicago Symphony at the concerts of Dec. 14, 16, and 17. The work is spontaneous, imaginative, and personal, often reflecting in Russian folk tunes the composer's nationality. With a craftsmanship so expert that one is not conscious of mechanics, Tcherepnin achieved a brilliantly orchestrated and fully articulate work. It was provocative from the very beginning, and must have been a great satisfaction to the composer, who was recalled several times to acknowledge the appreciation of the audience.

Schumann's Concerto for Four Horns and Orchestra, programmed for the first time at these concerts, and with reason, for the work is contrived, and often banal and tedious, was no doubt chosen to exploit the orchestra's superior horn soloists—Philip Farkas, Clyde Wedgwood, Wayne Barrington and Joseph Mourek—who performed expertly. It was good to hear Reiner's typically fine reading of Mendelssohn's Scotch Symphony, which concluded the program.

■ In her recital at Orchestra Hall, Dec. 5, Marian Anderson gave us a happy surprise by substituting Liszt's aria "Jeanne d'Arc au Bucher" for "King of the Shades" from Verdi's *Masked Ball,* the opera chosen by Bing for Miss Anderson's debut at the Metropolitan Opera House this season. In that difficult aria, Miss Anderson brought forth warm and fiery accents, and an exciting dramatic sense that will assure her success on the operatic stage.

Earlier in the program Miss Anderson was not so happy vocally, for it took a Purcell group and several Schubert songs to warm up her voice. But in "Die Allmacht" we heard this great artist, as we always hope to, at her best. She also programmed Spanish songs of Ginastera, Nin, and De Falla before closing the recital with a group of Spirituals. Notable among them, were "Nobody Knows the Trouble I've Seen" and "Crucifixion."

■ The first concert of the current season by the Chicago Business Men's Orchestra held two features of particular interest—the solo appearance of John Thomas Covelli, as winner of the George Dasch Award, and the presentation of the Chicago Business Men's Orchestra-*Musical Courier* Citation awarded annually to the Chicagoland individual or group who have made the greatest contribution to music in Chicago. Mrs. Paul A. Grundman was recipient on this occasion.

Young Covelli, whose talent has won him many honors, played the Liszt E-flat Major Concerto for Piano and Orchestra with facility and complete assurance. Lacking were a deep singing tone and a bravura style, such as the Liszt work requires. The attractive young pianist was enthusiastically received, and recalled for encores.

■ Anna Russell, true successor to the late Yvette Guilbert, gave another of her unique recitals, this time in a completely filled Orchestra Hall. Throughout her program she was able to keep the audience highly entertained, injecting into her witty parodies that note of fun that has made this superlative singing comedienne famous the world over. After her groups of English ditties, French and Spanish songs, Miss Russell reached the pinnacle of her particular art of ridicule in her version of Wagner's "Ring of the Nibelungen," which closed the printed program.

■ Richard Wozny, gifted Chicago pianist, not heard in recital here for several years, played a recital of Beethoven, Chopin, Schumann, Ravel

and Brahms, to a large and interested audience in Fullerton Hall, Dec. 8.

There is much to admire in Mr. Wozny's playing, which is always spontaneous, musical, and personal. His facile technic allows him to toss off the Seherzo and Presto movements of the Chopin B Minor Sonata, with the utmost deftness, and his warmth and musical insight, are appropriate to the Largo. He also has a feeling for the big line, and the bravura to handle it, though occasionally he sacrifices accuracy for effect. Schumann's "Scenes from Childhood," played with the simplicity and imagination due them, were followed by a fluent, atmospheric performance of Ravel's "Jeux d'Eau." Less admirable was the pianist's performance of the opening Beethoven Sonata No. 2, which suffered in part from liberties taken by the pianist, rhythmically and otherwise, though the Adagio movement was played with a lovely tone, and a just repose. Brahms' Variations on a Theme by Paganini, not heard by this reviewer, closed the printed program.

■ Recent performances of compositions by Blythe Owen include a group of songs sung by Florence Gillman at DePaul University for the Midwest Chapter of the American Musicological Society; choral works performed at the University Composers Exchange Festival at Miami University, Oxford, Ohio; and Chamber Music at the Arts Club, Chicago (the Chicago Artists for Chamber Music were the performers on this occasion); and a prizewinning Trio for Woodwinds, given a performance at Salt Lake City, Utah, during the biennial convention of Mu Phi Epsilon. Miss Owen, pianist of the Padorr Trio, with Laila Padorr, flutist, and Ruth Werchman, cellist, played the Martinu trio on Nov. 13 at DePaul University for the Midwest Chapter Meeting of American Musicological Society.

■ In the second concert of the Musical Arts Piano Series at Orchestra Hall, Willard Straight was presented as winner of this year's competition conducted by the Society of American Musicians. For his debut program Mr. Straight chose to explore the heroic aspects of the piano literature—a Busoni transcription of a Bach organ fugue, concert etudes of Liszt, the rugged Sonata (Op. 1) by the atonalist Alban Berg, and the Sonata in B Minor of Chopin. Bartok's first Roumanian Dance, Debussy's "Hommage à Rameau," and the Toccata (Op. 11) of Prokofieff, while shorter, are by no means slight, pianistically. Mr. Straight demonstrated admirably his stable technique and his control of dynamics; while his playing of the Bartok, the Debussy, and passages in the slow movement of the Chopin indicated a reserve of musicality and interpretative perception which he may draw upon and develop when he ceases to be completely preoccupied with the mechanics of his instrument. Mr. Straight responded to enthusiastic applause with two encores, the B-flat Minor Intermezzo of Johannes Brahms, and Ravel's "Alborado del Grazioso."

■ George Schick, whose fifth concert on the Chicago Symphony Orchestra's Saturday Evening Concert Series was played on Dec. 11 to a near-capacity audience, will also conduct the Jan. 1 concert on the same series. Following the program's first half, composed of Johann Strauss' works, Mr. Schick, with Eugene List as soloist, will conduct Gershwin's Concerto in F.

■ Mme. Sonia Sharnova will appear at the N.A.T.S. Convention at Chattanooga, Tenn., Dec. 27-30, to discuss "The Use of Operatic and Oratorio Repertoire in the Teaching of Singing" and will give a lecture, "Jewish Music and its Message," in February for the Chicago Woman's Aid. Assisting Mme. Sharnova will be her artist-student, Cantor Jordan Cohen of Temple Beth El, Highland Park, Ill.

■ Gilbert Reese, first cellist with the Indianapolis Symphony Orchestra, and member of the Jordan String Quartet, in residence at Jordan Conservatory of Butler University, was soloist last month with the Lafayette (Ind.) Symphony Orchestra. Mr. Reese was highly praised by the critics for his performance with the orchestra, of the Haydn D Major Concerto for Cello and Orchestra.

■ Miles Nekolny, versatile Chicago baritone, sang a number of *Messiah* engagements in December, including an appearance with the Arion Musical Club of Milwaukee. Other recent solo appearances were with the Tri-City Symphony Orchestra (Davenport, Ia.) and the Cedar Rapids (Ia.) Concert Band, in addition to recitals given in several Midwestern states. In the late summer, Mr. Nekolny sang his 4th performance with the Grant Park Symphony Orchestra, in concert versions of *Butterfly* and *The Bartered Bride,* and was engaged for four performances during the Lyric Theatre of Chicago's fall season.

■ Robert Long, Chicago voice teacher, will serve as Analyst at the N. A. T. S. Convention (Chattanooga, Dec. 27-30) on a panel discussing "How to Develop the High Voice."

DOSHA DOWDY and RENÉ DEVRIES

## LOS ANGELES

■ The flood of early-season recitals has been marked by a surprisingly high level of artistry and technical ability. Local musicians have in several cases shown up the rather perfunctory tactics of their better-known touring confreres.

Under the banner "Debuts and Encores" the Los Angeles Conservatory of Music has joined with Irwin Parnes to present a series of events which, thus far, has included recitals by contralto Katherine Hilgenberg, baritone John Lombardi, a duo-recital by violinist Toscha Seidel and Max Rabinowitsh, and a Conservatory production of *Madama Butterfly.*

Miss Hilgenberg's concert lent real meaning to the series title, since it was in a sense both a debut and an encore. Though the beauty of her remarkably rich and powerful voice has long been admired here in opera and oratorio, this was her formal recital debut. At moments the peculiar problems of lieder robbed her of an ease and emotional intensity of expression which is a normal component of her singing. But it was inexperience and unfamiliarity, not inability or lack of intelligence and intensity, which caused these lapses. Her singing of Brahms' songs from Opus 91—with the viola obbligato exquisitely played by Milton Thomas—and of Barber's "I hear an army" were memorable. With more security and more knowledgeable coaching her future recitals should be increasingly rewarding.


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The Seidel-Rabinowitsh recital proved a thoroughly thrilling revival of an old-time emotional flamboyancy and flair too often absent from today's more reserved concert styles. In Franck's A Major Sonata, in particular, the heart-on-sleeve character was most appropriate. Done in such a way and with an accompanying technical brilliance, the work proved really exciting. The duo was spelled by a Conservatory group heard in the world premiere of the Quintet No. 2 by Morris Hutchins Ruger, the school's director. It was rather difficult to distinguish this from the Faure C Minor Piano Quartet and the Franck Sonata on the same program, except that it was more moodily lugubrious. Its greatest asset was a consistency of mood and a manner of writing which emphasized great richness of texture in the strings.

Another impressive contralto recital was that by Henny Ekstrom, the Swedish singer who has made her home here the past few seasons. This comely ex-film star is, like Miss Hilgenberg, a genuine contralto, and not a misnamed mezzo. She has great strength and resonance, but a certain coarseness of tone marred some of her singing—due perhaps to a long period of artistic inactivity. She has a marked sense of dramatic proportions, however, and her program was fascinating by virtue of unfamiliar music by Sibelius, Rangstrom, Nordquist, and Grieg—most of which was beautiful to hear.

Of particular interest was the recital debut of Jean Fenn. Like Miss Hilgenberg—with whom I first heard her about eight years ago in a unique performance of *Elektra* by the Opera Reading Club of Hollywood, with Vera Brynner in the title role—Miss Fenn was belatedly facing the horrifying loneliness of the recital stage for the first time. But her experience in opera—with the San Francisco and Metropolitan companies, and in light opera here and on the road in *Song of Norway* and other vehicles—led her to take greater care in preparing for her debut. The contrasts between her and Miss Hilgenberg's readying were inescapable—and I bring it up only because the two careers began simultaneously, and because it is so vital for Miss Hilgenberg to follow Miss Fenn's lead in securing the utmost in coaching and accompanying support.

Miss Fenn's recitals at Occidental College and on Elmer Wilson's Paradena Civic Auditorium series were marked by consistent intelligence, instinctive musicianship, scrupulous enunciation, and dramatic fineness. She revealed great power of emotional communication and simplicity of expression, taking care that her charm and beauty were used as an accoutrement to, and not an excuse for, appearing before an audience—a point some managers seem too easily to confuse.

Despite its luminous tone Miss Fenn's is not an overwhelming voice, but she sings with such discreet evidence of enjoyment and such directness of personal appeal that an immediate and enduring empathy is established between herself and her audience.

Jose Kahan, young Mexican pianist who is responsible for an interesting cooperative recital-presentation project in his native land, gave a concert which was appealing for its sprightliness, flavor, warmth of tone, and sense of line. Kahan, like Miss Fenn, seemed to really enjoy his music-making. The same could not be said of California's own Frederick Marvin, whose Occidental College recital marked his leavetaking for a European sojourn. He was at his most expressive in music by Debussy and in Benjamin Lees' new "Fantasie," a brief and brilliant work which was more in the nature of a sonatina than its title indicated. Its rapid passages and generally glossy finish, halved by a contemplative, quietly dissonant sequence, well fit Marvin's stunning but superficial playing manner.

Such touring ensemble events as the "Sigmund Romberg Festival," the Danilova Ballet, the Platoff Don Cossacks, and, the Robert Shaw Chorale ranged from outright insults to one's artistic sensibilities to hastily re-

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hearsed, overworked vocalizing which was disappointing. "Three for Tonight," the new Paul Gregory-Charles Laughton evening of music and dance by Harry Belafonte, Marge and Gower Champion, and the Walter Schumann Chorus, was broken-in at Pomona College, Pasadena and Santa Barbara. It has many possibilities of pleasing, but needs to have a thorough shucking of its growth of corn. However, Belafonte's voice and manner made a tremendously moving impression in his well-staged, intensely delivered solo sequences.

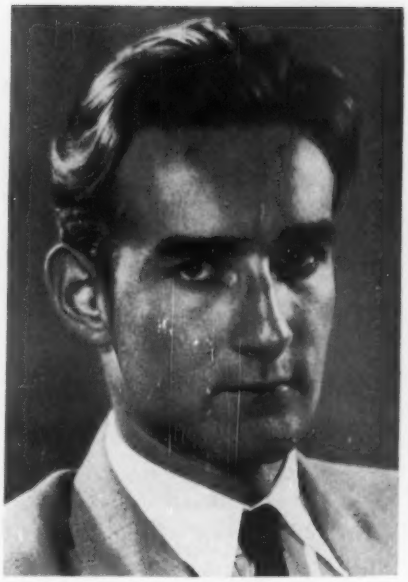
Extremes of demeanor and artistry were registered by Robert Merrill, baritone, and Andres Segovia, guitarist, in their Occidental College concerts. The former's unmusical, man-about-town manner was disconcerting; the latter's courtly humility and expressive musicianship again gained the most intense absorption of his audiences there and in Pasadena on the Wilson series and in Los Angeles on Mary Bran's series.

Marshall Moss' violin recital with Bernhard Abramowitsch as accompanist in a fine performance of Brahms D Minor Sonata also introduced the initial American offering of a Sonata for violin alone by Robert Erich Wolf. The latter, a former U.C.L.A. student who was abroad on a Fulbright grant, has written an ill-disciplined series of effects and moods. Each of these—many exploited with unusual harmonic ingenuity—are of some interest in themselves, but they have been constructed in a manner which made one think Mr. Wolf would never find his way out of the labyrinth he had created. Moss opened his program with works by Vitali, LeClair, and Bach, which he played with the Tourte (modern) bow, the Corelli bow, and the arched bow, respectively.

C. SHARPLESS HICKMAN

### Correction

In the Dec. 1 issue of *Musical Courier,* our Chicago critic called the Nov. 3rd performance of Giannini's *The Taming of the Shrew* by the Lyric Theatre of Chicago "the world premiere as full-fledged Grand Opera." Letters from Craig Hutchinson, manager of the Cincinnati Symphony Orchestra and Louis Johnen, *Musical Courier's* Cincinnati critic, have called our attention to the fact that *The Taming of the Shrew* was given its world premiere in Cincinnati by the Cincinnati Symphony Orchestra and the Cincinnati Music Drama Guild on Jan. 31 and Feb. 1, 1953, under the direction of Thor Johnson. After a careful check, we have also learned that the Giannini opera is dedicated to conductor Thor Johnson. Criticisms of this event show that it was a great success in the world premiere performances in Cincinnati.



THOMAS BALDNER *conducts Greenwich chamber orchestra.*

### Greenwich Chamber Players

The Greenwich Chamber Players of Stamford, Conn., a chamber orchestra of 23 players organized by Thomas Baldner just last spring, gave a concert on Dec. 8 at Selleck Hall, Riverside. The program was Mozart's "Eine kleine Nachtmusik" (K. 525) and the Violin Concerto No. 3 in G Major (K. 216) with Ramy Shevelov, Israeli artist, as soloist. After intermission followed Bach's Air from the Suite No. 3 and Schubert's Symphony No. 5 in B-flat Major.

The sold-out house gave convincing proof that this organization has already become an artistic force in the community life of Stamford, and that the idea of its founder-conductor to present this community with the finest of music has enlisted the support of its citizens. Exclusively made up of local talent, the performers make music together for the pure joy of it, and the spirit catches on with the audience. Enthusiastic applause was accorded the highly gifted conductor, the soloist, and the ensemble. H. W. L.

### Concert Managers Meet in N. Y.

The seventh annual convention of the National Association for Concert Managers was held in New York City on Dec. 13-14 at the St. Moritz Hotel. Fifty members of the organization attended the various sessions.

William K. Huff, director of the Philadelphia Forum, was re-elected president for a second term. Other officers re-elected were Roland E. Chesley, of Utica, and S. E. Crowe, of Michigan State College, vice presidents, and Julius Bloom, director of the Brooklyn Academy of Music, secretary. Mrs. Lillian P. Bonney of Baltimore was elected the new treassurer.

The organization represents the local sponsors and buyers of music, dance, and theatrical attractions on tour in the United States and Canada. National headquarters are at the Brooklyn Academy of Music.

### Marlys Ann Watters Wins Thebom Scholarship

Marlys Ann Watters, a coloratura from Kansas City, Mo., who hopes to get into opera via the stage show at Radio City, where she now has a featured role and doubles in the chorus, is this year's winner of the Blanche Thebom Scholarship, a $750 cash award for a year's study in New York City.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## Fritz Kreisler Celebrates 80th Birthday

February 2, 1955, marks the birthday of one of the greatest and best-loved musicians of our time. On that date, Fritz Kreisler will be 80 years old.

Because of his unique hold on the affections of the American public, his friends are seeking the cooperation of music lovers everywhere in making this anniversary memorable. Since his retirement from the concert platform Mr. Kreisler has given devoted service to the Musicians Emergency Fund and the Hospitalized Veterans Service. He is Chairman of the Board of both. Therefore, it would seem that the most appropriate tribute to him would be to create a special Fritz Kreisler Fund to be administered in his name for musicians served by these two organizations.

A committee, with Jascha Heifetz as chairman, is endeavoring to raise this fund with a goal of $80,000—one thousand dollars for each year of Mr. Kreisler's life. With the check a scroll will also be presented to Mr. Kreisler, with the names and addresses of all contributors—a memento he will certainly cherish for the rest of his life. Donations should be sent to Fritz Kreisler 80th Birthday Celebration, 113 West 57 Street, New York City.

## Von Karajan To Lead Berlin Philharmonic Tour

Herbert von Karajan, German conductor, will conduct the Berlin Philharmonic Orchestra on its first postwar tour of the United States and Canada next year. He will take over the spot made vacant by the death last month of Wilhelm Furtwaengler. The tour will extend from Feb. 23 to April 5.


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*Octogenarian English composer Ralph Vaughan Williams and Josef Krips, conductor of the Buffalo Philharmonic Orchestra, on the occasion of a festival concert given at Cornell University, where Dr. Williams delivered a series of guest lectures during his visit to this country.*

## Aaron Copland Elected To American Academy

The American Academy of Arts and Letters, America's highest representative body of the arts, announced the election of four new members to the Academy and the re-election of its officers for the coming year.

Archibald MacLeish was re-elected President; Mark Van Doren, Chancellor; Douglas Moore, Secretary; and Deems Taylor, Treasurer. Paul Manship, Barry Faulkner, Chauncey Brewster Tinker, Gilmore D. Clarke, and Robert E. Sherwood were re-elected Directors of the Academy. The four newly elected members to the Academy are Wystan Hugh Auden, poet, and Aaron Copland, composer, both of New York; Joseph Wood Krutch, author and critic, of Arizona; and Allan Nevins, historian and author, of New York.

Aaron Copland, widely recognized today as one of the leading American composers, is one of the very few composers who has been able to support himself entirely by his compositions. Born in Brooklyn, New York, in 1900, he studied piano under Wittgenstein and Adler, composition under Goldmark and Nadia Boulanger. As a proponent of American music he organized and presented the Copland-Sessions Concerts with Roger Sessions from 1928 to 1931, and founded the American Music Festivals at Yaddo in 1932. For some years he has been the assistant director of the Berkshire Music Festival at Tanglewood.

Among Copland's orchestral works are his First Symphony, Dance Symphony, Concerto for Piano and Orchestra, Short Symphony, "El Salon Mexico," "Lincoln Portrait," Third Symphony, and "Statements." He has also composed choral music to the words of poems by E. A. Robinson, Emily Dickinson, Genevieve Taggard, and Ezra Pound, as well as Two Pieces for String Quartet and other chamber music. Some of his best-known compositions—*Billy the Kid, Rodeo,* and *Appalachian Spring*—were written for the ballet. He has also composed for the films, his best known works in this field being the accompanying music to *The City, Of Mice and Men, Our Town, North Star,* and *The Heiress.* His opera *The Tender Land* was presented earlier this year at the New York City Center, and during the summer at Tanglewood.

## Carson Re-elected Head of A.A.T.S.

At the recent annual meeting of the American Academy of Teachers of Singing held at the Harvard Club, New York City, Leon Carson was re-elected for the fifth consecutive year to serve as its Chairman. The other officers, also re-elected, are Carl Gutekunst, Vice Chairman; Harold C. Luckstone, Secretary; and Dolf Swing, Treasurer. The Academy was founded in 1922.

## Sam Morgenstern Appointed To New Conductor's Post

Sam Morgenstern has been appointed the new conductor of the New Chamber Orchestra of Philadelphia. His first concert at the Philadelphia Academy of Music comprised a group of works from the Bach family and was enthusiastically received by the critics and audience.


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# THE INTERNATIONAL SCENE

*William Walton's* Troilus and Cressida *receives world-premiere in Covent Garden—". . . music drama on a very high plane—both in regard to the drama itself* and *the music."*

## LONDON

■ Sir William Walton's opera *Troilus and Cressida* had its world premiere at Covent Garden on Dec. 3 and received a tumultuous reception from a very distinguished audience, which included representatives of all the Arts. The work was originally commissioned by the B.B.C as an opera for broadcasting, but the composer decided that it should be written for the stage, a decision with which the sponsors were in agreement. Actually the first performance *was* broadcast and no doubt other broadcasts will follow, but so tense a drama demands stage presentation for its full effect. Walton has worked for three years on the opera, most of which was composed at his home in Ischia. While it is invariably dangerous to prophesy on the strength of one performance, there is every reason to hope that this magnificent opera will not only secure a place in the regular Covent Garden repertoire but will also reach the leading opera houses abroad. The subject has not been previously treated operatically. The libretto by Christopher Hassall is drawn from Chaucer's narrative poem, but contains many entirely new ideas, notably in the delineation of the character of Cressida herself, for which he has devised a solution that is completely in line with the tragedy, whereas both in Chaucer and Shakespeare her fate is left to the imagination. It is obvious that the collaboration between librettist and composer has been of the closest. Possibly not since Von Hoffmansthal and Strauss have their respective ideas dovetailed so satisfactorily: the librettist has, moreover, stated publicly that the final scene was rewritten several times before its shape was definitely agreed upon.

This is music drama on a very high plane—both in regard to the drama itself *and* the music. Librettist and composer have accomplished their task with impressive skill and produced a British opera of arresting power. In my view it is just a shade too long; a slight pruning here and there would speed up the action. This is the only criticism that can be made of a work that abounds in richness of color and design.

On a first acquaintance, the most striking features are the opening chorus in front of the Temple, the meetings of the lovers, the flickering and florid music associated with Pandarus, the orchestral interlude between the scenes of Act II, the great sextet (in which each of the characters depicts his or her emotions), and the cumulative power of Cressida's closing scene, before she stabs herself with Troilus's sword. The polyphonic texture of the score is masterly, and on further hearings numerous other subtle and sensitive touches will assuredly be revealed.

The Cressida was Magda Laszlo, the only foreigner in the cast. She looked lovely and gracious and sang well, though her voice lacked power and her enunciation was far from distinct. As Troilus, Richard Lewis, the best British tenor of today, sang and acted with immense fervor. A brilliantly conceived sketch of Pandarus was given by Peter Pears, who appeared against his doctor's orders. If the audience had not been informed of this, no one could have suspected the difficulties under which he was singing. Otakar Kraus (a British subject) gave a dramatic and dominating characterization of Diomede. As the maid, Evadne, Monica Sinclair sang with real distinction, and Frederic Dalberg was a reasonably satisfactory Calkas.

Highest praise is due Hugh Casson and Malcolm Pride for the decor and costumes, and the production by George Devine was most impressive. The choral singing was up to Covent Garden's high standards. Sir Malcolm Sargent (who has not conducted opera here since 1936) obtained warm and sensitive playing from the splendid orchestra. ARTHUR NOTCUTT

## ITALY

■ As usual, La Scala opened its doors for the new opera season on Dec. 7, day of St. Ambrogio, Patron Saint of Milan. As usual too, the event was a dazzling fashion show, the great opportunity for the ladies of the North-Italian financial and industrial magnates to present the newest "creations" of the now world-famous Italian "Haute Couture." Although not televised, it certainly did not rank, in social glamor, below the inauguration of the "Met." And the production of Spontini's *La Vestale,* staged on the high level of La Scala tradition, a production presenting at her best Maria Callas, by now known also in the U.S.A. as the brightest feminine star on Italy's operatic firament, was acclaimed according to the unwritten law of satisfactory Scala usage. Franco Corelli, Ebe Stignani, and Nicolas Rossi Lemeni shared in the appreciation of the successful revival of the somewhat faded, but still noteworthy opera, Antonio Votto conducting. However, the real sensation of the brilliant first night was neither the work, nor the cast, nor the primadonna, nor the mondaine show. The sensation was Arturo Toscanini. Like the giant Antäus, the aged Master seems to have recovered his full spirits and energies upon contact with his own Italian "good earth" and the house of La Scala. He had assisted and advised the rehearsals, appearing behind the stage every day; he had made felt his influence in the matter of nominating a new artistic director of the leading Italian theatre, in the person of its esteemed conductor of long standing, Victor de Sabata; he was seen in a proscenium box, standing and applauding the singers like an enthusiastic youth. And when Miss Callas with a delightfully respectful gesture offered him a bunch of flowers which had been thrown for her on the stage by an admirer, the whole public stood on its feet to burst out in an enthusiastic ovation for the great musician who at last has found his way home.

■ Music lovers in both hemispheres know by now that Toscanini will soon take up his baton again, so moodily cast off, as it then seemed once for all, at the N.B.C. last year. His name is announced on the roster of conductors to appear at La Scala in spring, 1955; he is going to inaugurate the brand new "Little Scala" with his perhaps most famous opera interpretation, Verdi's *Falstaff.* The erection of the "Little Scala" has been now completed after three year's construction work, as an organic structure at the side of the grand old mother-building. The need of such an annex has been felt for many years, owing to the growing demand of a sophisticated public for a more proportionate and intimate frame in which to produce many recently unearthed and greatly beloved Italian operas, as well as such contemporary works as could not possibly be adjusted into the big, golden, sumptuous atmosphere of the grand old opera house. The new theatre forms one single block with the old one and shares directly all its facilities; its auditorium, decorated in a pleasant, distinguished, modern style, is provided with every imaginable up-to-date technical device, and seats 600. Apparently it will cater to a class of wealthy and somewhat exclusive opera fans, of which probably Milan numbers more than any other city in the world; a group of listeners who want to hear "something different" and, at the same time, consider themselves different from the general Verdi-Puccini-minded public. Prices will be high, and rumors are rife that seats for Inauguration night, Toscanini's *Falstaff,* will go for 100,000 Italian Lire, something around $160. To this event music critics will probably not be invited.

■ By this time the winter season in all major Italian opera houses has got into full swing. It must be acknowledged that artistic directors are striving to enliven the monotonous lyrical fare of the usual repertory with as much contemporary condiment as might be taken without too much reluctance by the audiences. At Naples—the city which recently has secured a top place among the most active and progressive music centers of the country—San Carlo Opera was bold enough to open up with a world premiere, the *Figlia di Jorio* by Ildebrando Pizzetti. The great D'Annunzio's dark tragedy, a work familiar to and exalted by every Italian with more than a high school education, was awaited with curiosity by all those who deem the wonderfully intense diction of the poet rich enough in itself to allow for transubstantiation into music. In fact, this *Figlia di Jorio* seemed more akin to the conception of Wagner's "Wort-Tondrama" than anything else hitherto known on Italian stages; not one word had been changed, hardly any scenes omitted; the recitative style followed strictly the poet's expressions, with only rare excursions into lyrical emotion of its own. The title role, masterfully impersonated by the soprano Clara Petrella, was, more than the other parts, imbued with a pure musical line. It is doubtful whether this serious and important composition will make its way to other than Italian stages; in Naples it offered a welcome opportunity for the public to honor with lavish acclamation the venerated senior of Italian composers, only survivor of a bygone, highly endowed and productive generation of musicians, and respected teacher and master of a younger one. At the age of 74, no less prolific than during the last half century, Pizzetti can look back upon many achievements of lifelong musical workmanship. Although less enthusiastic and unanimous in appreciation of this last opera, critical comment gratefully recognized the merits of this distinguished, aged musician. Andrea Gavazzeni conducted.

■ Italian opera audiences react more and more favorably to appearances of foreign ensembles; thus, the outspoken success at the Rome Opera was a wonderfully authentic and inspired performance of Strauss' *Rosenkavalier* with a genuine Viennese cast led by Rudolf Moralt. Also this winter's Florentine program promises an all-German event, a *Parsifal* performed and staged according to purest Bayreuth tradition; moreover, an all-American edition of *Porgy and Bess,* with the original cast, are now touring Europe and being enthusiastically received everywhere. The opening night featured Verdi's *Nabucco,* with Tullio Serafin at the conductor's desk; it was a sensation to watch another musical doyen's wonderfully alert and prevalently choral numbers in which this opera especially abounds. In the chief female part of Abigaille a very young soprano, 23, showing equally remarkable vocal and dramatic qualities, attracted general attention as a singer of hitherto unrecognized promise. Her name, Anita Cerquetti, will be remembered.

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## PARIS

■ The Opera Comique, our second lyric stage, mounted this month two new works: *La Magicienne de la Mer* (The Sorceress of the Sea), a legend in three scenes based on a poem of Jose Bruyr, music by Paul Leflem; and *La Femme à Barbe,* an opera buffa in two acts (three scenes), book by A. de la Tourasse, music by the late Claude Delvincourt. In the first work, the modal songs create an atmosphere of mystery accentuated by effects of faraway bells hovering over the refined harmonization with colorful chromaticism. The lyric lines of the seductive sorceress are mixed with the howling of a tempest, and were magnificently sung by the velvety voice of Berthe Monmart. The tenor, Henri Legay, and the bass, Rene Bianco, were the interpreters of this somber drama. Pierre Cruchon conducted. Stage director was Louis Musy, who in the imaginative settings of Moulene, led his ensemble impressively.

In great contrast, *La Femme à Barbe* is a fantasy of farcical character. Delvincourt wrote the score when he was young, just after receiving the Prix de Rome. He remodeled it and adapted it for the Opera Comique, having scarcely finished the work at the time of his sudden death. One could imagine that, had he lived, he would have changed the score still more, especially the third scene, which is too long and repetitious. The story is that of a Sultan who among other adventures meets on Montmartre three bearded women (of course, the beards are faked). Burlesque adventure develops from this subject. The merit of the composer is the esprit and finesse of his treatment. All is fun and lightheartedness. The performance is outstanding. Around the admirable Jean Giraudeau a large ensemble carries on the play with irresistible élan.

The beguiling setting is by Yves Bonnat, and Albert Wolff conducted with wit and abandon. Musy is the astonishing stage director. The success was enormous.

■ The other great event was the first performance in its entirety of *L'Ange du Feu* (The Angel of Fire), an opera by Prokofieff which was never performed and from which the composer drew the thematic material for his third symphony. At the Theatre des Champs Elysees the Radio offered this rarity to a crowded and curious audience. The subject matter stems from a Bavarian legend of the Middle Ages in which passion and fantasy are mixed with religious elements. The composer uses leitmotifs, a bit in the style of Debussy. Finished in 1927, the opera is very lyrical and traditional in style. One admires already in it a contrapuntal imaginativeness which foreshadows his later works. The orchestra Radio Symphonique under the knowing and musical guidance of Charles Bruck played superbly.

■ The violinist Arthur Grumiaux and the Orchestra Lamoureux under Franco Gallini performed the unpublished Fourth Concerto by Paganini, which the latter is supposed to have played in Paris in 1831 and was only recently rediscovered. In spite of a comprehensible distrust (Paganini is so easy to plagiarize), the experts have attested to its authenticity. In any case, it is an exciting and agreeable piece. The brilliant technique of Grumiaux surmounted all its fiendish difficulties.

*Marjorie Tallchief and Wladimir Skouratoff in Ravel's* Bolero, *as choreographed by Bronislava Nijinska and presented by the Grand Ballet de Marquis de Cuevas in Paris.*

■ The Royal Danish Orchestra made an excellent impression, thanks to its fine string section and its ensemble discipline which allowed Edwin Fischer to play and also conduct at the same time two Mozart Concerti. In the same fashion the composer M.-F. Gaillard offered his concerto entitled "Tambeau Romantique," a powerful composition with important musical ideas and new effects in orchestration.

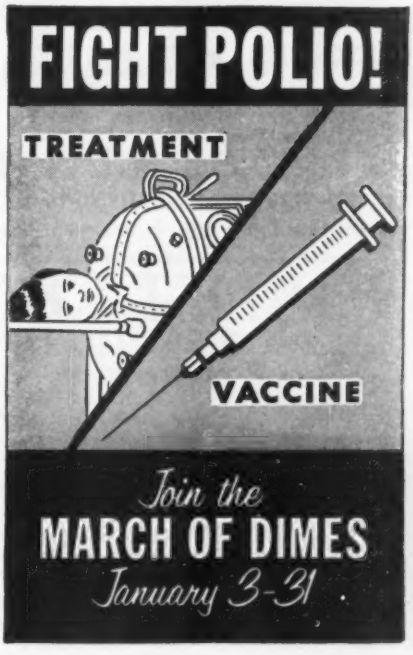
■ Songs of the American composer Ned Rorem were premiered by Irma Kolassi. They are intentionally austere, tenderly lyrical, and of enticing harmonic structure.

■ Before its departure, the Ballet of the Marquis de Cuevas gave the charming ballet of the dancer-choreographer Skouratoff entitled *Scarlattiana* (inspired by the *comedia del arte,* with music by Scarlatti in Casella's adaptation) and a new version of Ravel's *Bolero* by Mme. Nijinska. She was inspired by the original version, which was choreographed by Ida Rubinstein, in which a gypsy dancing on a table (M. Tallchief was admirable) works herself into a paroxysm of exaltation and falls dead. Unfortunately, Nijinska wanted to introduce her version and introduced crowd movements and a battle scene, which interrupted the action of the dancer and achieved only confusion. It seems almost impossible to invent a satisfying choreography for the *Bolero.*

■ The recital of Jean Casadesus shed renewed light on the remarkable abilities of this young pianist. Those of J. M. Damase and of G. Souzay also have to be counted among the best of this month.

■ The 1954-55 season will be the last of Maurice Lehmann's management of our National Lyric Theatre.

SUZANNE DEMARQUEZ

## BERLIN

■ There can be no doubt: the Berlin musical scene suffered a serious blow from the death of Wilhelm Furtwaengler. Most of the programs were subject to alterations. Artur Rother conducted the memorial concert, which included Brahms' Four Serious Songs sung by Dietrich Fischer-Dieskau

Rumors concerning the Furtwaengler succession spread like wildfire. So far, Karajan and Celibidache seem to stand the best chance, closely followed by Boehm and Keilberth, but no definite statement has been issued, and it is possible that a not-yet-mentioned candidate will be appointed.

At present the management is kept in constant excitation about the forthcoming U.S. tour scheduled for the beginning of March. While the U.S. backers are still planning to introduce the Philharmoniker to America, they insist on a conductor of worldwide reputation, and it is more than difficult to find anyone of Furtwaengler's caliber within so short a time. Most of his colleagues have been booked already up to 1956. Conductors who have appeared recently with the Philharmoniker include Keilberth (with Solomon making his Berlin bow in a perfect Brahms' D Minor Concerto), Karajan (delivering a truly majestic Bruckner Ninth), Cluytens (with Cherkassky displaying the fireworks of the Liszt Concerto No. 1), and Markevitch.

Artur Rodzinski, for the third time disappointing Berliners by cancelling within very short notice his obligations with the RIAS - Symphonie - Orchester, has been replaced by Dean Dixon. His secure and inspired interpretation of Mozart's G Minor Symphony, Beethoven's Piano Concerto in G Major (poetically handled by Clara Haskil), and the Leonore No. 3 left a very favorable impression.

■ The number of recitals has been reduced during these pre-Xmas weeks. Hardly a day passes, however, without a choral concert. As if a competition were in progress, both East and West Berlin are trying to surpass each other in performances of Bach's Christman Oratorio.

■ One of the major events of this season has been the mounting of Busoni's *Doktor Faust* by the Staedtische Oper. Busoni himself conceived the libretto, exploiting the old puppet's play. At his death in 1924 the two last scenes were not yet completed. These have been finished by Philipp Jarnach, one of Busoni's closest friends. In that form the opera was premiered in 1925 at Dresden.

The opera is well organized despite vast stylish differences in the score. One may encounter devices of Gothic polyphony as well as evocations of an entirely impressionist background. Busoni's range of expression is astonishing. Stylized folklore, Medieval and Protestant church music, Renaissance dances, Baroque counterpoint, Classic serenity and harmony, Expressionist uproar — these elements are woven into a comprehensive pattern, easily distinguished by an unmistakably personal idiom. The sincerity and competence of the work are beyond question.

The production by the Staedtische Oper is one of the best to be seen on this stage. It certainly matches the greatness of the work. It is difficult to imagine better singer-actors for the parts of Faust and Mephisto than Dietrich Fischer-Dieskau and Helmut Melchert, respectively. But it is unjust to stress any individual contribution in a production as integrated as this one. Credits are deserved by Richard Kraus, the conductor; Wolf Voelker, the director, and Caspar Neher, the designer. All thanks to intendant Carl Ebert for his courage to perform this work! HORST KOEGLER

## VANCOUVER

■ Vancouver last month played host for a whole week of performances to London's Festival Ballet company, a group organized five and a half years ago to support Alicia Markova and Anton Dolin for a concert tour of Great Britain. Now the company consists of 50 dancers with a repertoire of 25 ballets. It is travelling with 3,000 costumes and vast loads of scenery, properties, etc., carried in 3 large railroad baggage cars. And it is excellent. It has a mark, a stamp, of its own. There is freshness, vitality, vigor, and youth combined with truly great dancing.

■ Its male dancers are exceptionally fine—among them, Anton Dolin, Istvan Rabovsky, John Gilpin, Oleg Briansky. There are many outstanding prima ballerinas also. Tamara Toumanova, a great thrill in *Giselle* and unforgettable in *The Dying Swan*, Nora Kovach, and the company's own Violette Verdy, Anita Landi, and Toni Lander. The company is an enrichment to the world of the Dance.

■ The "Friends of Chamber Music," a young organization fostering chamber music in Vancouver, originated seven years ago. Besides encouraging local talent in this field, the "Friends" have presented the finest chamber music ensembles of today—the Budapest, the Hungarian, the Italian, the Amadeus quartets, and many others. Their first concert of the season was played by a local group, the Cassenti Players, a woodwind quartet initiated by bassoonist George Zuckerman, and consisting of the first-desk players of the Vancouver Symphony Orchestra, with the assistance of Esther Glazer, violinist, and John Avison, pianist. This group might develop into a very worthwhile ensemble. It shows initiative, imagination, and fine teamwork, especially noteworthy in modern compositions. The Cassenti Players also gave a concert of contemporary music in the Art Gallery to coincide with the showing of the Guggenheim Collection now on display there.

■ Maxim Schapiro made a good impression when playing for the Woman's Musical Club recently in a program of ten Etudes by Chopin, ten Preludes by Debussy, and ten Studies by Virgil Thomson. IDA HALPERN

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MARAIS AND MIRANDA, *just off the boat from Europe, are shown in their Hillman, which carried them on their 6000-mile tour of the continent. Now on a transcontinental tour of America, they will appear in a Town Hall recital on January 15.*

## TORONTO

■ A very commendable concert of contemporary music by members of the Canadian League of Composers was given at the Conservatory Concert Hall on Dec. 4. Ten composers were represented with performing artists Trudy Carlyle, mezzo-soprano; John Dembeck, violinist, and Mario Bernardi, pianist. The most interesting work on the program was Harry Somers' Rhapsody for violin and piano. An exciting multiple-theme work, Somers shows great inventiveness, optimism, and masculinity. His "Mime" for the same combination, was full of humor, but unfortunately a bit overextended. The Second Suite for Piano by John Weinzweig was another fine piece on the program, highly idiomatic and showing the composer's keen knowledge of good piano writing. Trudy Carlyle sang songs by John Beckwith, Lorne Betts, Robert Fleming, Henry Somers, and Maurice Blackburn, and a cycle "October" by Jean Coulthard. If the health of contemporary Canadian music be judged on its vocal music, I would say it is good and offers much promise. Somers' "Two Simple Songs" was the highlight again. Speaking generally, this concert was far and away the best effort the League has given us in the past three years. The intimate surroundings, caliber and diversity of the music, and the high level of performance, pleased the intelligent (not to be confused with Cecil Smith's term "intellectual") audience immensely.

■ The Toronto Symphony Orchestra, Paul Scherman conducting, gave its fourth concert of the current subscription series on Dec. 8. The program opened with a performance of "En Saga" of Sibelius, followed by the Brahms Double Concerto for Violin, Cello and Orchestra. Soloists were the concertmaster of the orchestra, Hyman Goodman, and the principal cellist, Rowland Pack. The collaboration was excellent, with the virtuosity of the cellist particularly apparent. Good preparation and a meeting of temperaments brought out the best in the concerto. The second half of the program was devoted to Stravinsky's "Petrouchka." Here the orchestra excelled in virtuosity, whereas in the two foregoing items there were brief moments of raggedness and lack of spirit. Scherman was evidently more at home with Stravinsky than any other work on the program, judging by the results.

■ The world at large may talk about Bruno Walter's great kinship to the music of Gustav Mahler, but Toronto feels that it does very well with its own Heinz Unger when he conducts this composer's music with the CBC Symphony or the York Concert Society. Unger came to Canada a few years ago and has subsequently made a significant contribution to this country's musical life. His reading of the Mahler Fourth Symphony on Dec. 13 must be considered a sympathetic, if not exquisite performance of this beautifully irridescent, almost naive work. Unger has a programmatic conception of Mahler's symphonies, necessary and compelling. The vapid, unearthly sounds paired with the obvious and descriptive gave the symphony an unforgettable charm. Conductors like Unger will be responsible for this. We wish him success when he returns to Berlin next year for the first time since pre-Hitler days (in response to an invitation from the late Wilhelm Furtwaengler) to conduct a series with the Berlin Philharmonic.

EZRA SCHABAS and STUART NALL

## WINNIPEG

■ The Wednesday Morning Musicale's production of Menotti's *Amahl and the Night Visitors* was so attractive and tasteful that it is to be repeated in January The public response to this kind of thing suggests that local organizations might well be advised to consider the artistic benefits of chamber opera in preference to large-scale musical dramatic works. This is evidently the time, young musicians feel, to get back to the stage in a musical way. Perhaps the era of endless choir concerts and anthology-type student recitals is waning. What was remarkable in the Menotti piece was the naturalness, efficiency, and dramatic good sense of the performers, and the simple beauty of the sets and costumes. Even the group dancing, nearly always an awkward embarrassment in amateur productions, was purposeful and serene. In a good cast, Marilyn Duffus, as Amahl's mother, sang the music as convincingly as if it were her own natural speech. The whole affair could be usefully contrasted to the Winnipeg Musical Comedy Guild's strenuous attempt at the great American success *Call Me Madam*, which, apart from the lucky and expensive appearance of two imported stars, was untidily sung and grossly danced, with hideous sets and what passes for sophistication in the provinces. This kind of imitation Canadians have a hard time bringing off, and one wonders if a new plan for musical comedy might be a more creative effort to use, encourage, or commission Canadian works in this genre.

■ An interesting local development has been the decision of the Canadian Broadcasting Corporation to use the Dirk Keetbaas Players in a weekly series of Chamber Music concerts over the Prairie Network throughout last spring and this fall. Dirk Keetbaas, a flutist, has gathered together an extensive library for flute and various other instruments and, with verve and knowledge, has inspired his players to intensive rehearsals and self-criticism. The resulting concerts have been, at the least, useful, and at the best, creative. CHESTER DUNCAN


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# HERE and THERE

*Anna Russell, who can do most things better than most people, is shown giving lessons in the art of lieder singing to none other than Lotte Lehmann! The divine composition under study at the moment is "Schlumph."*

■ Music is on the active agenda at Columbia University. The first American performance of Haydn's Symphony No. 75 in D, made available by Theodore Seder, Curator of the Edwin Fleisher Collection in Philadelphia, plus a first performance of **Julia Perry's** musical one-act opera "The Cask of Montillado" (an Edgar Allan Poe horror opus) was given by the Columbia University Orchestra under the direction of **Howard Shanet** at the McMillin Theatre. Miss Perry sailed this month for Europe and a year's study under a Guggenheim award. **Searle Wright,** directing the Columbia University Chorus, announced a Christmas Concert for Dec. 11. The chorus was augmented by an antiphonal singing group of women's voices from Teachers College and was accompanied by members of the University Orchestra. The program listed Bach's Cantata 26, John La Montaine's Songs of the Nativity (first New York performance), Serenade to Music by Vaughan Williams, "Hark All Ye Lovely Saints" by Weelks, and Britten's St. Nicholas Cantata. Soloists were **Randolph Griffiths, Barbara Knott, Lucius Metz, Pamela Munson, Russell Oberlin, Henry Timmerman,** and **Harold Warren.**

■ Now in its 22nd year, the National Association for American Composers and Conductors began the 1954-55 concert series with a Town Hall recital listing **Georgiana Bannister,** soprano, in a group of songs by **John Gruen,** with the composer at the piano; **Isabelle Byman,** pianist, with the **Kohon String Quartet,** playing a quintet for instruments by Arthur Foote; and a String Quartet by Cecile Bentz premiered by the Kohon Quartet.

■ Opera goers remembering the lovely voice of **Daniza Ilitsch** during her Metropolitan stint will undoubtedly flock to the Town Hall box office for billets to the soprano's recital scheduled Jan. 5. Besides her listings of Lieder and Classic airs, she will program a song group by Peter Konjovich, old English of Purcell-Britten and Dowland, and contemporary compositions.

■ Last month an attractive picture, a stage shot of **Tulsa Opera's** "Traviata," arrived just when *Musical Courier* had gone to press, and with commendable (we thought) speed, we rushed it into print with the caption as sent from Oklahoma. The squib read that the opera was under the direction of Anthony Stivanello (who has in the past couple of seasons, cast, costumed, staged, and stage-directed the work of this fine ensemble). Rewrite, pruning down the unintentional vagueness of our accompanying release (*mea culpa*), wrote "conducted by Anthony Stivanello." Well, no one can deny that Tony deserves all the bows awarded him, but we must give a big hand, if belated, to **Gerald Whitney,** who is the authentic conductor and a mainstay, musically and otherwise, for the Tulsa Opera productions. Readers, we present—Gerald Whitney, Musical Director of the Tulsa Schools and of that city's Opera.

*Opera fun and frolic at the gay holiday party given by Cinzano at the Plaza, NYC. "Tony" Amato and his opera colleagues supplied the sweet sounds. Cinzano did the rest. From left: Lorenzo Alvary of the "Met," Jarmila Novotna (we wish she would sing hereabouts more frequently), and everyone's favorite tenor, Giovanni Martinelli—having a wonderful time, wish we'd been there!*

■ Three New Yorkers voyaged to Governor's Island Nov. 26 to officiate as judges in a First Army voice contest which covered several different classifications. After a luncheon at the Officers Club (or should I say canteen?) **Dr. Louis Karp** (from the Board of Directors of New York City Center of Music and Drama), **Al Siegel** (vocal coach of national renown in the popular, TV, and cinema fields), and your reporter, who occasionally recalls painful and pleasurable audition experiences and the judgments thereof, went into session. All entrants were tape recorded. It is interesting to note that the judges were unanimous in decision except in the classical song contest. Barbershop Quartet Class was won by Camp Kilmer's Barbershop Polecats; while the Fort Dix Chorus, a 38-man vocal group accompanied by a fabulous instrumental ensemble, took first honors, with the Fort Monmouth Solid Singers pushing them closely. The Popular and Classic Solo categories were won by the same vocalist, Private First Class **Richard A. Wilson** of Headquarters Company Overseas Replacement Station at Camp Kilmer. The Lancaster, Pa., bass-baritone has a great voice without any reservations, and won cleanly with "Ebb Tide," "Old Man River," "It Is Enough" from the "Elijah" and "Dusty Road." It was a two-to-one final decision, however, as this hidebound oratorio has-been (me) felt that the West Point bass-baritone, singing the "Madamina" air from Mozart's "Don Giovanni" had points in style and evenness of delivery worth further consideration. Finalists in this Second All-Army Soldier Singing Contest will be judged in Washington, D. C., on Jan. 30.

*Lovely Licia, sweetly gummed up with Joe Junior and Santa Claus accessories. Miss Albanese, singing equally sweetly this season, is apparently coping well with the chores of a top-flight primadonna and those of settling into the new Gimma home with Joe Sr. and Junior.*

■ The Charles Wakefield Cadman Memorial Scholarship Fund presented a Chamber Music Concert, honoring **Mrs. Edward McDowell** on her 97th birthday at the Vine Street Musical Workshop, Los Angeles, Calif. An additional note gives special thanks to John Te Groen and the Directors of Local 47, Musicians Union, for making the concert possible through the Music Performance Trust Fund. Music of Bach, Purcell, and Mozart was heard plus a bow to American composition in numbers written by Edward McDowell, Charles Wakefield Cadman, and Jack Kirkpatrick.

# SCHOOL NEWS

By GID W. WALDROP

*Vaughan Williams'* Riders to the Sea, *as performed by the University of Alabama Opera Workshop during the recent Festival of British Arts. Professor Arline Hanke directed the performance and sang the role of Maurya, Roland Johnson conducted, and stage sets were designed by Howard Goodson.*

## Festival of British Arts At University of Alabama

That the whole can be significantly greater than the sum of its parts was ably demonstrated by the University of Alabama in its Festival of British Arts, Nov. 19-20. The music, drama, painting, cinema — representing contemporary or very recent British thought—assembled on this campus produced a certain striking cumulative effect which stemmed directly from the association of the several arts. A festival of this character does more than afford a glimpse of a national profile—it presents a portrait in depth.

Dr. O. C. Carmichael, President of the University, welcomed guests at the first program on Friday evening and introduced Her Majesty's Consul-General, Mr. A. D. Francis, who gave a short address. The main business of the evening, however, was drama, first *without* and later *with* music. T. S. Eliot's *Murder in the Cathedral,* effectively staged by the University Theatre, featured Professor Allen Bales as Thomas a Becket and Professor Marian Galloway as Chorus.

After a coffee-intermission, during which contemporary British paintings by Henry Moore, John Piper, Barbara Hepworth, Francis Bacon, Graham Sutherland, and Ben Nicholson were on exhibit in the foyer of Morgan Hall, the Vaughan Williams one-act *Riders to the Sea* was given by the Opera Workshop. Professor Arline Hanke, mezzo-soprano and director of the workshop, was profoundly moving in the role of Maurya. The University Symphony under the direction of Roland Johnson conjured up from the score that grim and awesome tonal sea-landscape which serves as such a bitter, threatening foil against which moves the relentlessly tragic and piteous *sprechstimme* of the vocal parts. A distinguished stage set by Howard Goodson added a new dimension to the Vaughan Williams-John Synge tragedy.

Next on the agenda was a concert of chamber music. This was given on Saturday afternoon by the University String Quartet-in-Residence under the direction of Ottokar Cadek, first violinist and acting head of the music department, and by Professors Roy McAllister, pianist, Frederick Loadwick, tenor, and Herbert Kuenzel, oboist. Included on the program were Pavane and Chaconne by Purcell; "On Wenlock Edge" (a song cycle taken from A. E. Housman's *A Shropshire Lad*) by Vaughan Williams; Benjamin Britten's Phantasy Quartet for oboe and strings; and the Trio No. 3 in E Major for violin, cello, and piano by John Ireland.

The closing program of the festival was given on Saturday evening when large forces were marshalled for the orchestral and choral concert, which began with Purcell's Trumpet Voluntary, and closed with "The Hymn of Jesus" for two choruses, semi-chorus, and orchestra by Gustav Holst. "Walk to the Paradise Garden" by Frederick Delius followed the Purcell and led up to the climactic moment of the entire festival: the appearance of William Primrose as soloist with the University Symphony in the American Premiere of Racine Fricker's Concerto for Viola and Orchestra (Op. 18). An earlier performance, scheduled for September at Aspen, Colorado, was cancelled. This work by the brilliant young British composer had its world premiere at the 1953 Edinburgh Festival, where it was also played by Primrose. Vaughan Williams' "Flos Campi" (a suite for viola, small chorus, and small orchestra) followed after the intermission, with Mr. Primrose again as soloist. This led immediately into the final number, the "Hymn of Jesus" by Holst.

In the sober wake of colorful days the inevitable question presents itself: was it worth the candle? Aaron Copland has had something pertinent to say about this. In *Music and Imagination* he writes: "I must create in order to know myself . . . each new work is only a part answer to the question 'who am I?' And just as the individual creator discovers himself through his creation, so the world at large knows itself through its artists, discovers the very nature of its Being . . ."

The Festival of British Arts at the University of Alabama had precisely that effect: in it we discovered ourselves and we realized that this is, after all, one world.

GURNEY KENNEDY

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## Public Subsidies Debated At Eastman

The persistent question of public subsidies for music bounded into new life in Rochester as the result of a panel discussion by four leading musicians staged at the request of the Student Association of the Eastman School of Music in Kilbourn Hall. The question was argued out by Dr. Howard Hanson, director of the Eastman School; Dr. Erich Leinsdorf, conductor of the Rochester Philharmonic Orchestra; Dr. Paul White, conductor of the Rochester Civic Orchestra, which also plays public school radio concerts; and Frederick Fennell, of the Eastman School conducting staff.

Dr. Hanson, long an ardent advocate of increased public support of music, preferably at the municipal and state level, argued that music, being in a special category as a cultural art form, must receive special treatment in the form of public subsidies. In principle, he said, this is no different than public subsidy of schools or public services, or in the case of the Federal government, of the postal service. Already, in Rochester, he pointed out, public subsidy is a fact in the appropriations given by the city to the Civic Music Association, the park bands, and the summer operas in the parks. It is also provided by the people directly through their contributions to the Civic Music Association. Public support of music, he believes, should be extended along these lines.

Dr. Leinsdorf, opposing subsidies, pointed to the history of state-supported music in Europe, where he said it has become a form of taxation without representation, for people in smaller towns never get to hear the music in the state-supported centers of the large cities. And he said that musicians in Europe are worse off economically, under state support, than are the musicians of this country.

Dr. White, while approving subsidies now in effect in Rochester, warned of possible politics if the principle is extended too far. This could result, he said, in musical posts being assigned on the basis of politics rather than of musicianship.

Mr. Fennell raised the question of whether the majority of the public itself is interested enough in music, particularly symphonic music, to be willing to pay more for it. He thought we should have a clearer definition of subsidy and of the precise nature of the burden to be placed on people who may not wish to carry it.

Summing up, Dr. Hanson asserted that cultural advances do not come from an upsurge of public demand for culture, but through the leadership of farsighted persons who appreciate the importance of art in our civilization. He recalled the early opposition to public libraries, which today are accepted as essentials all over the country. Similarly, he said, support of music must be a matter of education. People who today would oppose further use of public money for music will eventually see its importance, he predicted.

Dr. Hanson also put in one of his vigorous pleas for the symphony orchestra player, who he said is notoriously underpaid. The majority of such players can count on no more than $2,500 or $3,000 for a season's work, which means they must have other means of livelihood. We should either remedy this situation through public funds, he asserted, or frankly accept the fact that orchestra players are not professional artists, as we pretend to believe, but are devoted amateurs who play music as an incident to their main occupation.

Charles Riker, director of the Eastman School Preparatory Department, was monitor of the discussion.

## Louisville Opera Commissions

Two announcements in the commissioned opera field were made by Charles Farnsley, Chairman of the Louisville Orchestra Commissioning project. The first was that Rolf Liebermann, Swiss composer, had been commissioned to write an opera for performance in December, 1955. The other that the opera which the Louisville Orchestra (Robert Whitney, Conductor) commissioned Richard Mohaupt to write received its world premiere in Louisville on Saturday, December 4. Liebermann has been in the news recently as a result of the premiere of his Concerto for Jazz Band and Symphony Orchestra by the Chicago Symphony.

Mohaupt's opera, *Double Trouble*, will be performed as part of the Saturday Matinee series of Louisville Orchestra commissions made possible by a Rockefeller Foundation grant. Last spring, *The Transposed Heads*, an opera by Peggy Glanville-Hicks, was given its premiere in Louisville.

As previously announced, George Antheil has composed the next opera to be produced under the auspices of the Orchestra. His work will be given four performances in April, 1955.

## N.F.M.C. Commissions Orchestral Composition

The National Federation of Music Clubs has commissioned a new orchestral work which will be given its world premiere during the 28th Biennial Convention of the Federation in Miami, Florida, April 20-30, 1955, according to an announcement by Mrs. Ada Holding Miller, president of the organization.

The composition, an overture, will open the program on April 24 by the University of Miami Symphony Orchestra. The composer selected to write the work by the National Association for American Composers and Conductors is Paul Creston, who has previously written many important commissioned works, has had many compositions published, and has received such distinguished awards as a Guggenheim Fellowship, two Citations of Merit from the National Association for American Composers and Conductors, and the Music Award of the American Academy of Arts and Letters.

ALAN BRANDES, *student at St. Louis Institute of Music, was piano soloist recently with the St. Louis Symphony Orchestra in its first "Pop" concert of the season at the Kiel Opera House. Brandes played the first movement from Tchaikovsky's Piano Concerto in B-flat Minor.*

## RECENT PRIZEWINNERS

■ First Army has selected its entries to the Second All-Army Soldier Singing Contest to be judged in Washington, D. C., on Jan. 30. Camp Kilmer, N. J., won in the Popular, Classic, and Barbershop entries. Fort Dix, N. J., won with the post chorus class.

The popular and classic categories were won by the same soldier, Private first class **Richard A. Wilson** of Headquarters Company Overseas Replacement Station at Camp Kilmer. His home is at 527 Green Street, Lancaster, Pa. Private Wilson was the winner of a four-year scholarship for music to the University of Michigan. In addition to experience in the operatic and oratorio fields, Wilson had professional experience singing with Fred Waring's Band and the Paul Whiteman Band.

Judges were Dr. Louis Carp, member of the Board of Directors of the New York City Center of Music and Drama; Mr. Al Siegel, well-known vocal coach to Kitty Kallen, Ethel Merman, Dorothy Lamour, and Mary Martin; and Miss Mary Craig, Associate Editor of *Musical Courier* magazine, also a former operatic singer and church soloist.

■ The 6th Annual Competition for the Eleanor Steber Scholarship at the New England Conservatory of Music took place on Nov. 10, **John L. Horner,** baritone, was the winner. This is the first time this scholarship has been awarded to a male singer. The judges were: Charles Munch, Arthur Fiedler, and G. Wallace Woodworth.

Horner is a graduate of Williams College, B.A. '51; graduated from the New England Conservatory of Music, B.M. '53 (Pi Kappa Lambda); and will receive his M.M. from the Conservatory in '55. Early indication of his musical tendency was as a choir boy at the National Cathedral in Washington, D. C. (1940-44). He has appeared in important roles at Tanglewood with Goldovsky's opera group. In Boston, he


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is the bass soloist at the Emmanuel Church. At the New England Conservatory Mr. Horner studied with Gladys C. Miller.

■ The Arcari Foundation competition prize of $500 for a specific work for accordion and orchestra was won by 23-year-old **Werner Heetfeld** of Germany. The winning composition was a rhapsody for accordion and orchestra. The Foundation was instituted to interest and encourage contemporary composers to write for the accordion.

## CONTEST ANNOUNCEMENTS

■ The opening of its second annual String Quartet Composition contest has been announced by the Board of Directors of the Tamiment Institute. A prize of $500 will be awarded for the best composition submitted by April 1, 1955. The purpose of the contest is to "stimulate interest in American string quartet music," with the winning composition performed by the Curtis String Quartet at the Tamiment Chamber Music Festival in June. Composers wishing to enter the contest are invited to write for rules governing the award to Taminent Institute, 7 East 15 St., New York 3, N. Y.

Out of the 88 compositions submitted to last year's contest, Mr. John A. Riley of New Haven, Connecticut, was selected as the winner by a jury consisting of Samuel Barber, Dimitri Mitropoulos, and the members of the Curtis String Quartet.

■ Two scholarships which will send talented instrumentalists to the Music Academy of the West in Santa Barbara will be offered for the next summer semester by the Santa Monica Civic Music Guild.

The Guild annually offers one $500 scholarship. Last year no scholarship was awarded since the final judges failed to find contestants commensurate with their high artistic standards. Last year's judges were Jascha Heifetz, Dr. Richard Lert, and Gregor Piatigorsky. An equally distinguished panel of judges will be selected for the 1955 contests.

The competition is open to all applicants between the ages of 16 and 29. The winners will be provided with living expenses and tuition to the famed Music Academy, totaling $500 for each winner. Only specific types of selections are acceptable. For the contest's required repertoire and other information, applicants are invited to write to the scholarship chairman, Russell Craft, 906 Gretna Green Way, Los Angeles 49.

■ A total of $5,000 will be awarded student composers by the Louisville Philharmonic Society in the second year of the Louisville Orchestra's commissioning project. Ten student works will be selected, each work receiving several playings by the Louisville Orchestra and each composer an award of $500. A special committee will select the works to be performed from the scores submitted. These student awards are one phase of the activities undertaken by the Louisville Orchestra and Conductor Robert Whitney in conjunction with the Rockefeller Foundation grant which the Orchestra received in April, 1953. Students previously selected for the first year awards are: David Epstein, Donald Harris, Lee Hoiby, Fedor Kabalin, Noel Lee, Paul Nelson, Melvyn Powell, Paul Ramsier, Thomas B. Stubbs, and Keith Whittmeyer.

Scores should be submitted immediately to the Louisville Orchestra. For further information write to the Louisville Philharmonic Society, 830 South 4th Street, Louisville 3, Ky.

■ In our edition of Nov. 1, 1954, under "Contest Announcements," the deadline for the Benjamin Tranquil Music Award was given as Dec. 31, 1954. This is erroneous, since the rules of the contest showed the deadline for entering to be Nov. 10, 1954.

■ The Chicago Singing Teachers Guild announces its 18th Annual Competition for the W. W. Kimball Award of $200 to be made to the composer submitting the best original setting for solo voice with piano accompaniment to any English text. Should the quality of the composition warrant, the Guild will guarantee publication of the winning manuscript.

Anyone desiring complete information, please address: Mr. David Austin, American Conservatory of Music, 25 East Jackson Blvd., Chicago 4, Illinois. All inquiries must include a self-addressed, stamped envelope. No manuscripts should be submitted until composer has familiarized himself with rules and regulations governing the contest.

■ An opportunity to study art or music in Paris during 1955-56 is available to American graduate students under the Woolley Fellowship program, it was announced by Kenneth Holland, President of the Institute of International Education, 1 East 67th Street, New York 21, N. Y.

Four awards are offered under the auspices of the Board of Governors of the United States House of the Cité Universitaire in Paris. These Woolley Fellowships carry a stipend of $1000 each. The competition closes Feb. 1, 1955.

Appointees will live at the United States House of the Cité Universitaire, the international student settlement in Paris. They will study at the Beaux Arts or the Conservatoire Nationale or, in special cases, will receive private instruction. All applicants for Woolley Fellowships should apply to the United States Student Department, Institute of International Education.

## STUDIO NOTES

■ Andrea Palestrina announces the recent activities of artist pupils Mary McMurray, mezzo-soprano, soloist with the Boston Symphony Orchestra at Boston Symphony Hall and Carnegie Hall, N. Y. C., Charles Munch conducting; Leni Landry, coloratura soprano heard in leading roles with the Royal Covent Garden Opera, with the BBC and in recital tour; Giulia Bardi, coloratura soprano, singing Lucia, Dinorah, Mireille, Lakme, and other leads with the Brussels Royal Opera and the Vienna State Opera, also on concert tour; Susan Cabot, *lirico spinto,* starlet with Universal International Studios of Hollywood and starred in the New York National Theatre; Sandra Church, contralto, in featured parts of the Broadway *Picnic,* in the coast to coast road tour of the show and in numerous TV programs; Joan Diener, dramatic soprano, leading singer in *Kiss Me Kate,* and in the New York and London productions of *Kismet.*

■ The 16-year-old pianist, Louis Francis Montelione, was the featured soloist at the Dec. 16 concert of the Orchestra of the High School of Performing Arts, in the YMHA Auditorium. With Julius Grossman conducting, the young artist pupil of Sidney Sukoening played the Third Piano Concerto of Rachmaninoff.

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*The three young harpists above, taking recital bows at the Salzburg Mozarteum Academie, are artist pupils of Artiss de Volt, who is currently on tour throughout the United States. From left: Joan Cralle, of Louisville, Ky.; De Wayne Fulton, of San Francisco; and Marcia Willroide, of Salzburg. All three harpists have been engaged for first-chair posts with leading orchestras in the American Southeast.*

## News from the Chicago Schools

Highlights of Chicago Musical College's December activities, were the two-piano recital given by Rudolph and Felix Ganz, played to a capacity audience; a program of Quartets for piano and strings (Marion Hall, piano; Oscar Chasow, violin; Milton Preves, viola; and Leopold Teraspulsky, cello); the Roosevelt University Chorus' Christmas Concert, featuring the Bush Christmas Cantata; and the recital by Maurice Dumesnil and Marion Hall.

Chicago Musical College has announced the return engagement of Martial Singher for repertory and private voice classes for the following dates: Jan. 10-15; April 25-30; May 31- June 4.

The second of a series of musicales presented by members of the artist faculty of the Cosmopolitan School of Music, was given on Dec. 5. The program listed piano groups played by Paul Drozdoff, and Chausson's Quartet (Op. 30) played by Evelyn White, pianist, Nesta Smith, violinist, Bernard Fischer, violist, and Alan Scott, cellist. The next program on the series is scheduled for Jan. 23, to be given by Laura Howardson, soprano, Stanley Davis, clarinetist, Carl Barkwick, accompanist, and Fred Scifers, pianist.

Recent concerts of importance presented by the De Paul University School of Music, were the duo-piano recital given by Thaddeus Kozuch, member of the school's artist faculty, and his wife, Jacqueline; and the Chamber program played by the Quartet Da Camera, Quartet in residence at De Paul University. The latter program featured quartets by Piston (No. 4) and Jerome Rosen, and Leland Smith's String Trio.

The Rizzo Artist Accordion Ensemble of the Rizzo School of Music, Chicago, was presented recently in a concert sponsored by the Mastro-Nardi Accordion Schools and Sales in Peoria, Ill.

The North Park College Festival Chorus, under the direction of Donald F. Ohlsen, presented the Christmas portions of Handel's *Messiah* on Dec. 14 as the final program in the current series of "Tuesday Evenings at North Park," held in the school's auditorium. The previous event on the series was a discussion of "The Changing Role of Music in Our Culture" by Leland C. Smith, a member of the faculty of the University School of Music.

Newly elected officers of the Illinois State Music Teachers Association (affiliated with the MTNA), which held its 14th annual convention at the Conrad Hilton late in November, are Duane Branigan, Director of the School of Music, College of Fine and Allied Arts, University of Illinois president, and Mrs. Ruth Tarman, as vice president of the southern district. New members of the executive board are Bessie Ryan, retiring president of the ISTA, Miss Ada Brant (Aurora, Lll.), and Don Ashford (Chicago).

Highlights of the convention were a General Discussion "The Model Plan for Certification of the Private Music Teacher," as adopted by the MTNA (1953); the dinner honoring Miss Ryan, retiring president, with Duane Branigan and Lee Blazer, speakers; a Lecture Recital, "The New in the Old and the Old in the New" by pianist Thaddeus Kozuch; and a sonata program given by Leo Podolsky, pianist, and Alois Trinka, cellist. Guest speakers scheduled for the Convention Luncheon, were Philip Maxwell and Harry Zelzer, who spoke, respectviely, on "Highlights of the Chicagoland Music Festivals" and "Preparation for the Concert Career."

## Julius Hartt Promenade Concerts

A considerable number of television sets were without viewers on Sun., Nov. 21, at 5:00 p.m., when the first of the new Julius Hartt Promenade Concerts were presented in the main auditorium in Hartford, Conn. A large audience displayed unusual appreciation for the chamber music program under the direction of Vytautas Marijosius.

Three concerts remain for which tickets are still available. The next, on Jan. 16, will be conducted by Dr. Moshe Paranov, and others are scheduled for Feb. 27 and Mar. 20. Proceeds benefit The Harold Bauer Memorial Scholarship Fund.

In his capacity as director of Hartt Foundation, conductor of the Brockton Symphony in Massachusetts, and numerous other events which demand his leadership, Dr. Paranov adjusted his schedule on Nov. 19 and 20 to appear as conductor of the New York State School Music Association's Long Island Sectional Orchestra in Farmingdale. Here he trained the best young musicians of Nassau and Suffolk counties, selected by auditions, into an effective ensemble for their appearance at the new Weldon E. Howitt High School on Nov. 20.

## Miami U. Dedicates New Building

Music enthusiasists of Greater Miami gathered Nov. 18 on the main campus of the University of Miami in Coral Gables, Florida, for the dedication of the music school's new Arnold Volpe memorial building. Abram Chasins, pianist-composer, was the guest and made the principal address at the ceremonies.

Arnold Volpe was the founder of the University of Miami's symphony orchestra, when the southernmost university first opened its doors in 1926. Graduating from the Imperial Conservatory in St. Petersburg, when Tschaikowsky, Rimsky-Korsakoff, and other famous musicians were on the faculty, Volpe came to this country at the turn of the century and became a major protagonist for the recognition of American musicians. In New York he fostered the first outdoor symphony concerts.

Chasins, who is now Music Director of the N. Y. Times radio station, WQXR, appeared as piano soloist with the University symphony in its early years. He was impressed with Volpe's ambition to bring good music and musicians to southern Florida. Chasins once gave a benefit recital for the orchestra. Their warm friendship lasted throughout Volpe's lifetime.

The new building, costing $125,000, is largely the gift of Mr. and Mrs. Albert Pick, of Miami Beach. Constructed on the shore of University Lake, the building, of modern design to harmonize with the rest of the campus, contains the administrative offices of Dean John Bitter and the staff of the school of music and 11 classrooms. One of the rooms is large enough to accommodate 100 persons.

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# RADIO AND TV

By
HENRY W. LEVINGER

## NBC-TV Presents *Amahl*

The by now yearly custum of presenting Gian-Carlo Menotti's moving opera of the crippled boy and the miracle which makes him able to walk and pay homage to the Christchild was honored again this year by the NBC Opera Theatre. And again one watched the proceedings with a lump in one's throat. The tenderness of score and music and the warmth of its emotional richness conquered again; and the performance, which recruited the same cast which had sung the work last year, was exemplary. Thomas Schippers conducted, and the composer-poet himself directed the staging.

It must be a strange feeling for Mr. Menotti to see this performance just a week before his new work, *The Saint of Bleecker Street*, opens on Broadway, and to compare this tender lyric classic with the blood and thunder of his new *oeuvre*. But, listening to the Mother's aria (sung by Rosemary Kulman), "All that gold," one could sense the innate dramatic gift of this great and abundant composer.

Bill McIver as Amahl gave a performance of moving simplicity. The three kings, sung and acted with great individuality by Andrew McKinley, William Aiken, and Leon Lishner, were of dignified grandeur. Francis Monachino as the Page, and John Butler, Felisa Conde, and Glen Tetley as the dancing shepherds added to the success of the performance, which also employed an excellent choral ensemble. Samuel Chotzinoff, the producer, is to be congratulated for this successful and heartwarming musico-dramatic presentation. H.W.L.

## Renata Tebaldi To Make U. S. Radio Debut

Soprano Renata Tebaldi will make her network radio debut in America on the "Telephone Hour," Monday, Feb. 7, on NBC (9 p.m., EST). Miss Tebaldi will also make her Metropolitan Opera debut one week earlier. Widespread interest in her American appearances has been created through reports of her operatic triumphs in Europe and her recordings. Miss Tebaldi's voice is currently being heard by American moviegoers in the film version of Verdi's opera *Aida*, which was produced in Italy.

Early in her career the soprano was invited to appear in a postwar concert reopening the great La Scala opera house in 1946, with Arturo Toscanini conducting.

This fall the noted Viennese soprano Irmgard Seefried also made her debut on the program, as did the young "Met" soprano Lucine Amara. Such great stars as Fritz Kreisler, Maggie Teyte, and Clifford Curzon were first brought to American radio audiences on this program, and young artists like Barbara Gibson, Michael Rabin, and Lucile Cummings have started their now successful careers on "The Telephone Hour."

## Munch and Boston Symphony To Be Heard on Radio

Charles Munch returns to the podium of the Boston Symphony Orchestra for the broadcast concert of Saturday, Jan. 1 (NBC Radio, 8:30 p.m., EST). He has chosen music by Hans Pfitzner and Johannes Brahms for an all-German program. The concert will open with the overture to Pfitzner's opera *Das Christ Elflein*, originally written in 1906, and re-written as a "spieloper" in 1917. Brahms' Concerto For Violin and Orchestra in D Major will be the principal work on the program, with the noted violinist Joseph Szigeti as soloist.

## Jacob Lateiner, Pianist, on TV

On Jan. 2, the CBS television program "You are There" will do a dramatization of episodes from the life of Beethoven, to be called "The Torment of Beethoven." Jacob Lateiner will play the score of this program, which includes excerpts from the Fifth Symphony, the "Eroica," and the "Waldstein" Sonata.

# THE DANCE

By ROSALYN KROKOVER

■ It has always been thought, by those interested in the dance, that the Metropolitan Opera House would be a logical home for a ballet company. The dancers would be assured of a salary and adequate facilities for rehearsal during the opera season. With this secure springboard, the group could work up a repertoire of its own with which it could supplement a short opera. And in time, if an intelligent policy were pursued, it could conceivably have a ballet season preceding and following the opera season. Of course, this could only come about after years of work and ample cooperation from the management of the opera house itself—plus, of course, public interest and support.

In 1946, the Johnson management tossed the ballet a crumb when it was given the opportunity to fill a half program. Boris Romanoff was the choreographer and the ballet was *Valpurgis Nacht,* with Marina Svetlova dancing the leading role. Evidently there was not much in the way of a budget for that particular production. The costumes and set were not only sparse but looked very much like odds and ends from the warehouse. A ballet based on Mendelssohn's *Midsummer Night's Dream* was given the following year.

When Rudolf Bing took over the management it was evident that he meant to do something about ballet in connection with the opera house. And when his first attempt (with Ballet Theatre) failed, he immediately started on another course, engaging a new and young choreographer, Zachary Solov. After a couple of years of concentration on the ballets in the operas, Solov has found the time and energy to turn to a full-length ballet of his own, named *Vittorio.*

At the premiere, on Dec. 15, the audience saw a most lavish production. No crumbs here. Rather rocks of gold. The elaborate decor and costumes were designed by Esteban Frances. Karinska, who probably knows as much, if not more, than anyone in the country about the making of costumes for the ballet, executed the Frances designs. The lighting, too, was given ample consideration. And no less a person than Dimitri Mitropoulos was the conductor.

Solov obviously was striving to make his ballet as close to grand opera as he could. Both story and choreography were in the 19th-Century idiom. Solov selected many short pieces by Verdi and had them adapted and arranged by Julius Burger, one of the assistant conductors at the "Met." His plot was as involved as any combination of opera librettos one could find. The Princess, the Duke, the Gypsy, the intrigue are all there—all to save the impoverished house of Montefiore. There was enough blood, thunder, and lightning during the three scenes for more than three operas. The first scene went up in smoke—literally; another scene found the Princess and her rival, the pretty, young, and otherwise graceful Fiamma, engaged in a bloody duel over Vittorio. Such was the general trend of events. Not a dull moment, to be sure, but it did add up to a harrowing experience.

*"Met's" lavish production of* Vittorio—*". . . enough blood, thunder, and lightning . . . for more than three operas."*

Individually, the dancers were well cast. Mia Slavenska was every inch the wealthy Princess from a strange, far-off land conniving to get her young Duke. She was technically strong and secure. Judith Younger was the charming and properly demure fiancé of the Duke Vittorio. Solov himself was the Duke, the center of the cause of all the dueling. He had some effective dance variations, but his general appearance and approach leaned too much toward the cherubic side to be convincing. Other roles were well taken by Yurek Lasowski, Edward Caton, and Jean Lee Schoch. The ensemble dances by the Entourage of the Princess and Courtiers of Montefiore were variable, ranging from rather attractive to downright satirical.

Perhaps with some thinning out of the plot, and the strengthening of some of the characterizations, so that the story line could be more clean-cut, an acceptable ballet, for a starter, could emerge.

■ Every now and then a performance of Stravinsky's *L'Histoire du Soldat* turns up. The most recent presentation was on a program of modern music, drama, and dance at New York's YM-YWHA on Dec. 18. Emanuel Vardi conducted, and the work was produced under the direction of Muriel Sharon and choreographed by Anna Sokalow. It was not a very good production. The musicians were sometimes at odds with the difficult writing. Vardi had bright lights on his stand which glared right into the audience's eyes, and caused quite a bit of competition whenever there was action on the stage. Frederic Warriner, as the Devil was the most professional of the cast. He carried off the whimsy with all the essential color and lightning-fast changes. Fritz Weaver, the Narrator, was sometimes difficult to hear. John Harkins' Soldier was acceptable, but Sokolow's conception of the Princess, danced by Annabelle Gold, was like a fugitive from a burlesque harem rather than the pretty, delicately subtle lady she should be. The text was a combination of Rosa Newmarch's translation and Stella and Arnold Moss's American concert version.

# BOOK REVIEWS

By HAROLD C. SCHONBERG

■ The psychiatrists are at it again. This time it is Beethoven who lies on their couch; and in *Beethoven and His Nephew* by Edith Sterba and Richard Sterba (Pantheon, 351 pp., $5.00) the Master of Bonn is critically examined. Drs. Edith and Richard Sterba take a dim view of Beethoven's relationship toward his nephew. They do not suggest that the relationship was homosexual. Rather, in their opinion, Beethoven had a mother complex. "If his brother Karl, before his death, was Ludwig's spiritual child, so in Ludwig's unconscious he was, through the act of rescue, reborn in Ludwig's nephew Karl as Ludwig's bodily child. Only if we grasp this deeper meaning of the rescue and taking possession of the boy—only if we see it as a birth-act through which, in his unconscious, his nephew becomes his bodily child—will all the aspects of Ludwig's future relationship to his nephew become comprehensible."

With many apologies, the Sterbas pursue this point. Their apologies are unnecessary, and in many respects they are flogging a dead donkey. Beethoven is scarcely as glamorized these days as the authors suggest in their introduction. We know him, and have known him for many years, as a bitter, suspicious, quarrelsome, and not too ethical human being. Whether or not he had a Führer personality, as the Sterbas suggest, there is no doubt that he was as cantankerous a specimen as there comes.

Many readers will become irritated by the bland assumption of the authors that they know all about Beethoven's unconscious and subconscious. But, in all truth, they build up a very strong case. Their documentation certainly is thorough and detailed; and this documentation, not to be found (for the most part) in Thayer or other standard sources, is in itself a pretty damning indictment. It is not a pretty picture that is drawn; and even discounting the bias that the Sterbas show toward Karl and Karl's mother, Beethoven cuts a sorry figure. You should find this book an extremely interesting study, even if you violently disagree with the conclusions. No bibliography or index.

■ It is good news that John Tasker Howard is represented by a new edition of that most invaluable of references on its subject, *Our American Music* (Crowell, 841 pp., $6.50). It would have been better news had the book been brought up to date more carefully. The only additions are two supplementary chapters, written by James Lyons, covering American music from 1945-54. Otherwise, the book is an identical facsimile of the last (1946) edition. This even extends to the jacket blurb, which talks about new material on Hopkinson; but this jacket blurb is the same one accompanying the 1946 edition and, word for word, both chapters on Hopkinson read alike. Nor has the 1946 bibliography been brought up to date.

The first of Mr. Lyons' supplementary chapters lists many composers alphabetically. One or more works of each composer are mentioned and, often, an excerpt of criticism culled from the musical press of America. The second of the chapters is a thoughtful survey of the plight of the American composer, with special attention to the impact made on audience taste by LP records.

■ Singers will have to get Charles Kennedy Scott's *The Fundamentals of Singing* (Pitman, 439 pp., $8.50), a book that is all but encyclopedic in scope. It contains everything: physiology, anatomy, esthetics, technique. Scott appears well equipped for such an ambitious project. His theories are not one-sided and what he writes makes sense (though there is bound to be dissatisfaction with some of his statements; but, then again, there is no uniformity in the profession of teaching singing, and every professor has his "method," guaranteed to make every man a Caruso—with a couple of years of work, at so much per lesson). Scott is especially interesting in his chapter on the fusion of words and music. He also seems to be a bit of a mystic. But it is an adult book that he has written, and a provocative one. Which is more than can be said of Carlo Lamberti's *Improving Your Voice* (Vantage, 105 pp., $3.00), an inspirational piece of work with some vague theories and a rather naive attitude. Part of the book is in the form of questions and answers, and there is one ineffable passage: "What would effectively increase the percentage of good singers?" That is the question; and Lamberti answers: "The answer is very simple and straight to the point: Let vocal teachers, students, and the general public study, without prejudice, Part II of this book. An increase in the percentage of good singers over bad will soon be evident . . ."

■ Arriving just in time for Sibelius' eighty-ninth birthday is *Jean Sibelius —A Master and His Work,* by Nils-Eric Ringbom (University of Oklahoma, 196 pp., $3.75). This is an adulatory and indiscriminating piece of work that would make even the "Valse Triste" a great work of art. There remains place for a definitive Sibelius biography and musical survey; but Ringbom apparently is so awed by his man that he is reduced to incoherence. Hero worshippers should never write biographies.

■ *Fundamentals of Conducting* by Frank Noyes (Wm. C. Brown Co., Dubuque, Iowa, 86 pp., $2.50) is a spiral-bound introduction, quite simplified, to the conductor and his problems. It can be used as a text for beginners; and the music lover who wants to know something about the nature of a conductor's beat could pick up a little helpful information. *Masterpieces of the Orchestral Repertoire* by Donald N. Ferguson (University of Minnesota Press, 662 pp., $7.50) is a large book devoted to technical analyses of many of the standard works. Generally some information of a program-note nature is given about the composition in question — dates, circumstances surrounding the composition. How much the non-musically trained music lover can get out of the book is problematical. Ferguson goes in for detailed examination, such as: "But the major key is maintained (by sustaining winds and the terrible beating of the drum) only during the preparation of the theme. By a swift modulation on the chord of the augmented sixth (which Beethoven again 'spells' as if it were a dominant seventh in E-flat), D minor is re-established . . ." And so on. (This concerns Beethoven's Ninth.)

To whom is this book addressed? It is carefully assembled, and the analyses are excellent. But surely the writing is far, far above the heads of the public, whereas it is not detailed enough for the professional. Students, probably, would find Ferguson's book of value. One of these days somebody is going to demonstrate the fallacy of music appreciation books like this. I submit that such writing is a professional echo of what G.B.S. used to call "Bach in B minor"; and, with all of its knowledge, the book can never do what the jacket liner claims it is intended to do: "help music lovers get the ultimate pleasure from their listening by providing them with that background about a large portion of the orchestral repertoire."

■ *Morley's Canzonets for Two Voices,* by John Earle Uhler (Louisiana State University Studies, Humanities Series No. 4, $2.50). A facsimile reprint of the 1595 edition of Morley's music, with a short introductory essay by Uhler.

# UP AND DOWN THE GUILD KEYBOARD

## (The National Guild of Piano Teachers)

By GRACE WHITE

*Dr. and Mrs. Clarence Adler (left) with Marcia Bailey and Leon Barzin. Miss Bailey, who has been entered in Guild auditions by Dr. Adler, was soloist recently with the National Orchestra Association, of which Mr. Barzin is conductor.*

Clarence Adler is giving a series of talks, illustrated with solos and chamber music, entitled "Visits to the Homes of Great Composers and Their Music" for club women of New York and Philadelphia. On the day he talked on Schumann, and played the Schumann trio, the Adlers entertained the grandson of Robert and Clara Schumann, Robert Sommerhelff. Mr. Sommerhlff lives in Poughkeepsie and, although 76, works nine hours a day. He was first introduced to the public by James Fassett in an early autumn broadcast of the Philharmonic. Mr. Sommerhelff was so touched by Dr. Adler's performance of the Schumann works that he presented him with a letter written in 1885 by Clara Schumann to her daughter, Elise Schumann, who was Mr. Sommerhelff's mother.

Van Cliburn, winner of the Leventritt award, was piano soloist with the N. Y. Philharmonic-Symphony on Nov. 14. The following week he appeared with the Cleveland Orchestra, and was immediately reengaged for next season by George Szell. On Dec. 7 Cliburn received a tremendous ovation on his appearance with the Denver Symphony, and was promptly reengaged for 1955. His teacher, Rosina Lhevinne, entered Cliburn in Guild auditions last season.

Mary Kate Parker, 1953 top winner of the Guild International Recording Festival, is studying with Mme. Lhevinne, teaching in New York, and will enter her own pupils in Guild auditions in the spring of 1955. She has just returned from several recitals in the West.

A concert was given on Nov. 21 as "A Musical Tribute" to Dr. Edward Margetson, who has been ill since the summer. His sister, Marie Margetson, is a charter member of the Guild who has taught many diploma students. A committee of 27 organists, the combined choirs of several churches, and the Schubert Music Society, of which Dr. Margetson was the Director, presented a most distinguished program in his honor, including two of Margetson's own works. All who know him look forward to the day when he will again conduct and play.

The Crescendo Club was organized in 1939 by a group of students at the University of Omaha. Each year they give a concert at the Joslyn Museum. Pianists and composers appearing on this November's program have all studied with Mr. and Mrs. Cecil Berryman.

Enrollment begins this month for spring auditions. Dr. Irl Allison, Guild President, says there has been an average increase of a hundred new teachers in the Guild each month during 1954. This means that more than a thousand more pupils will be entered in 1955. Registration should be made early.

Teachers in all parts of the United States were asked in a 1954 survey: "What qualities should a music student have in order to go beyond the elementary stages?" The quality most often mentioned in the replies is "perseverence," and next, "self-discipline and good general intelligence."

Anson D. Overdorff announces that the 46th annual convention of the National Association of Piano Tuners was recently held in Washington, D. C.


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# PUBLISHERS' MART

By J. KENNETH WILSON

**Piano Teaching Materials**

■ A new series for early piano instruction, "The Library for Piano Students" by Frances Clark, is presented by the *Clayton F. Summy Company* in six volumes plus an additional volume, an introduction to piano playing. Released and available for review are the preparatory volume and Books 1 and 2. The subsequent volumes (Books 3, 4, 5, and 6) include, in addition to original material, selections from the standard repertory revised to fit this plan.

The introductory volume features highly simplified versions of folk songs and singing games. In each case, the words are included along with the musical notation.

Book 1 of the series is almost completely original material and, for convenience in instruction, is divided into two sections — (1) five-finger position, and (2) five-finger position extended (sixths). The material in this volume varies greatly in musical value.

Book 2 introduces the student to the compositional masters of the 17th, 18th, and 19th Centuries with simplified versions from Bach, Haydn, Mozart, Beethoven, and Schumann. This material, as might be expected, has a great deal more musical interest than the preceding volumes. This reviewer would particularly recommend Book 2 as first-class teaching material.

All of the volumes are beautifully illustrated, and Book 2 has an additional point of interest. Biographical data of the composers is included as well as a glossary of musical terms. It is impossible to judge the series as a complete unit without investigating the subsequent books. Nonetheless, the material seems to be presented in a logical and well-integrated manner, and would certainly be worth examination by the piano teacher looking for new materials. $1.25.

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**Pedagogical Material**

■ A great quantity of pedagogical material has recently been released by music publishers. There are three volumes of particular interest to string players.

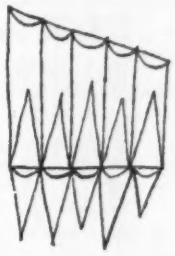
"The Art and Practice of Scale Playing on the Viola" by William Primrose offers a valuable guide to the development of viola technique. The greatest virtuoso violist of our time presents several pages of instruction along with a carefully fingered and bowed volume of exercises. *Mills Music, Inc., N. Y.* ($2.00).

Another volume of interest to the violist is a compilation of "Orchestral Excerpts for the Viola" from the works of Johannes Brahms. This material was selected and edited by Samuel Lifschey. The excerpts chosen are those which offer technical and bowing problems, or else are prominent passages with which every orchestral aspirant should be acquainted. The bowing indications as they appear in the standard editions have been retained. This 54-page volume includes excerpted material from virtually the entire orchestral output by the composer. This edition is a must for all viola students. *Associated Music Publishers, Inc., N. Y.* ($2.50).

The third item for string students is "A Book for The Principal Cellist," compiled and edited by Cedric Sharpe. The real value of this collection lies in the fact that the material is chosen from such a wide range of orchestral literature. Chosen from works of Bach, Brahms, Tchaikovsky, Verdi, Haydn, Mozart, Elgar, Wagner, Suppe, Bliss, Weber-Berlioz, Donizetti, Ponchielli, and Bizet, this compilation presents some of the most intricate and difficult solo passages encountered by the cellist in orchestral literature. The bowing and fingering of these solos are supplied by the editor, who has for many years served as a principal cellist. Owing to copyright difficulties, several notable solos are not herewith included. Nevertheless, the volume is amazingly complete and should be a welcome addition to the library of all cellists, students or professionals. *Novello* (*H. W. Gray Co., Inc., N. Y.*) ($1.75).

"Fundamentals of Music Reading" by Paul Harder, assistant Professor of Music at Michigan State College, is designed for high school or college students who have had little previous experience in reading music at sight. The author presents a well-integrated study in intervals, harmonic feeling, and rhythmic problems. The exercises may very well be used for classroom study or for private instruction, and are so devised that they may be applicable to both sightreading and dictation. This reviewer is of the opinion that this is not the most complete or best course available. However, it has its merits—brevity, compactness, and a splendid sense of integration. *Mills Music, Inc., N. Y.* ($2.50).

# SACRED MUSIC



By LEON CARSON

**Evaluation of Sacred Music—Intrinsically and Otherwise**

■ Sacred music in America is far on the road to its goal of effective service enhancement. It is a fact that many churches are becoming music-minded, yet there remains much to be accomplished. Perhaps the beginning of a new year is a good time to take stock concerning a few pertinent matters in this field.

One of the major duties of the church is to encourage and maintain a high level of music. In practical language, this encouragement must come largely through financial channels, in ratio according to over-all funds actually available. When appropriation time arrives, the question of salaries looms large in the minds of the budget committee. In many of the country's average-size churches, this committee is composed of splendid men and women who *like* music, but who possess no deep *understanding* of its intrinsic value to the church, to the individual, and to worship. Frequently, this condition results in the church's demanding much in the way of professional services to be rendered, with relatively small financial return to the musicians.

The ministry of music, when competently conducted, is a vital factor in any church group. Many a pastor depends upon music for a collaborative reinforcement of the spoken word. Yet, when it comes to budget-making, frequently this fact gets lost sight of in the shuffling of figures for maintenance, salaries, missions, and other routine items. The field of sacred music in America is an extensive one, with unusual opportunities for development not only as an aid to religion but as a specialized branch of musical operation on a high level for our singers, organists, and directors alike. But, if we really want a consistent development of interest and participation in this work by serious musicians, among other things, a more practical and fair evaluation of the worth of the singer and instrumentalist must be substantiated by budget and music committees in the fixing of emoluments. Many of our churches are making every effort to operate along those lines; others are not.

If we stop to realize the amount of time, study, and experience involved in the education of a capable church soloist, who must face and please highly discriminating and critical (?) congregations each week, and then glance at some of the annual salary lists, a striking discrepancy between values given and payments received therefor, is discovered. The subject of remuneration for hard-working choristers, many of whom are serious students of music and who are spending their money in preparation for a singing future, also should be given serious consideration. There is too much "volunteer" work required of choral singers.

The fact is often overlooked that for organists, singers, and directors occupying important posts, it is not a part-time job; it is an all-week one. Then too, after long and loyal service of years' duration, church singers and organists cannot look forward to pensions; there is, with few exceptions, no such thing. This could well be a subject for special study by church authorities.

Sympathetically speaking, many a small church has its trials and tribulations in maintaining only a minor degree of sacred music. Here, the earnest desire to serve God through this medium, with the aid of singers, organists, and equipment such as may be at hand, will have to take the place of that which otherwise might be enhanced by greater financial aid. This humble effort to retain music in isolated regions, even in its most simple form and against discouraging odds, is much to be admired and commended.

This coming year, let us hope for improved oratorio performances; also for more skilled performers trained in sound traditional style. It is frequently apparent today that one of the greatest handicaps to achieving the foregoing, is the seeming lack of serious study and thorough preparation on the part of the younger singers who are attempting solo roles in the oratorio field. There are, of course, exceptions to this statement ,and to the well-seasoned oratorio soloist now before the public, this comment has no application. Incidentally, the practice of engaging grand opera artists to sing leading roles in oratorio, often as a bid for larger audience attendance, is an unfortunate one. As a rule, opera singers are not deeply interested in the less spectacular oratorio form of presentation, and in the large majority of instances they are not traditionally well prepared musically and interpretatively.

In recent years there has been a definite trend toward purely choral singing (exclusive of the liturgy) in the church service, and away from the use of the solo voice as such. There are numerous reasons why the choral ensemble is taking over much of the former prerogative of the solo singer. This affords a fruitful field for discussion, but despite the beautiful and effective results of the well-trained choral group, the fact remains that the most direct, human, and personal appeal to the hearts of the congregation is made by a sincere and skilled soloist. Neither can incidental solos in anthems take the place of or make the same strong impression that is made by the full-length solo. If given their rightful opportunity today, the soloist and the solo quartet still represent efficiently the medium of direct and binding contact between choir loft and the worshipper in the pew. The current custom of engaging soloists, each to lead one section of a choir, with an occasional incidental solo offered as a compromise, is as fallacious a procedure as it is uninteresting to a congregation.

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**Choral and Organ Notes**

■ Saint Thomas' Chapel Choir and the Mannes School Chamber Orchestra, under the direction of Dr. Gid Waldrop, presented an Advent Musicale on Dec. 7 in St. Thomas' Chapel, New York City. The program consisted of works by Vivaldi, Praetorius, Schein, Shütz, J. C. Bach. James L. Palsgrove III was the organist. . . . Columbia University Chorus, Searle Wright conductor, assisted by members of Teachers College Chorus, Columbia University Orchestra and soloists, presented a concert at McMillin Academic Theatre, New York City on Dec. 11. Soloists were Randolph Griffith, Barbara Knott, Lucius Metz, Pamela Munson, Russell Oberlin, Henry Timmerman, and Harold Warren. The program consisted of works by Bach, La Montaine, Britten and Weelkes.

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# MUSICAL ACROSTIC No. 12

**Prepared by CHARLES KENT, Music Faculty of the University of Mississippi**

## WORDS

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| A. | 139 | 183 | 160 | 186 | 193 | 43 | 3 | | | | | |
| B. | 197 | 28 | 14 | 63 | 57 | 93 | 205 | 126 | 148 | | | |
| C. | 77 | 212 | 179 | 70 | 33 | | | | | | | |
| D. | 204 | 159 | 165 | 16 | 39 | 54 | 7 | 68 | 73 | 143 | | |
| E. | 178 | 95 | 41 | 194 | 98 | 5 | 208 | 9 | 36 | 24 | | |
| F. | 124 | 25 | 177 | 187 | 200 | 195 | 59 | 72 | 145 | 49 | | |
| | | | | | | | | 21 | 47 | 189 | | |
| G. | 1 | 109 | 79 | 174 | 88 | 149 | 30 | 83 | 133 | 44 | | |
| H. | 135 | 107 | 46 | 127 | 211 | 196 | 202 | 61 | 56 | | | |
| J. | 89 | 85 | 101 | 170 | 84 | 67 | 4 | 112 | 52 | 209 | | |
| | | | | | | | | 136 | 147 | 71 | | |
| K. | 97 | 91 | 158 | 58 | 163 | 76 | 111 | 31 | 103 | 131 | | |
| L. | 42 | 120 | 192 | 188 | 150 | 66 | 87 | 207 | 23 | 75 | 81 | |
| M. | 201 | 32 | 182 | 106 | 20 | 10 | 167 | | | | | |
| N. | 17 | 123 | 35 | 172 | 152 | 60 | 53 | 96 | 12 | | | |
| P. | 121 | 104 | 115 | 15 | 6 | 80 | 37 | 164 | 99 | 140 | 153 | |
| Q. | 214 | 38 | 29 | 132 | 100 | | | | | | | |
| R. | 110 | 40 | 206 | 168 | 128 | 138 | 203 | 102 | 27 | 151 | | |
| S. | 13 | 176 | 190 | 144 | 210 | | | | | | | |
| T. | 51 | 161 | 199 | 62 | 171 | 181 | 22 | 48 | 155 | 64 | 86 | 142 |
| U. | 185 | 108 | 2 | 119 | 117 | 18 | 90 | 154 | | | | |
| V. | 118 | 50 | 65 | 169 | 162 | 180 | 78 | 26 | 175 | 92 | 8 | |
| W. | 116 | 134 | 69 | 129 | 45 | 137 | 173 | 146 | 184 | 157 | 105 | |
| X. | 94 | 130 | 198 | 114 | 166 | | | | | | | |
| Y. | 191 | 55 | 141 | 156 | 113 | 19 | 125 | | | | | |
| Z. | 34 | 82 | 213 | 11 | 74 | 122 | | | | | | |

## DEFINITIONS

Second song in "Die Schöne Müllerin" (Eng.)

Said of style proper to instrument for which music is written

Former editor of D. Scarlatti's works

Along the greatest dimension

A classification of percussion instruments

Improperly, the capacity of a person to identify a musical sound immediately by name (2 words)

Musical contrivances consisting of a single string

Part of Proust's "Remembrance of Things Past" (2 words)

Early nineteenth century name for the pianoforte (Ger.)

A short piece in nineteenth century salon music style (Ger.)

Instruments of the percussion section of an orchestra (comp.)

In Baroque French operas, pieces of a march-like quality

German word, meaning "loneliness", in Tchaikovsky title

Instruments for recording and reproducing sounds

Organ manufacturer

A string instrument for which Schubert wrote only existing work

Author of new book on Music in the Renaissance

Wood winds (2 words)

Opera by Cadman, produced at Met in 1918

Undulating, swaying (It. mus. direction)

German name for the Tromba Marina

Nonsense word used in phrase with "hotcha-cha"

The black keys on the piano (slang)

Something glittering but cheap

| | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1G | 2U | 3A | 4J | 5E | 6P | 7D | 8V | 9E | 10M | 11Z | 12N | 13S | 14B | 15P | 16D | |
| 17N | 18U | 19Y | 20M | 21F | 22T | 23L | 24E | 25F | 26V | 27R | 28B | 29Q | 30G | | | |
| 31K | 32M | 33C | 34Z | 35N | 36E | 37P | 38Q | 39D | 40R | 41E | 42L | 43A | 44G | 45W | 46H | 47F | 48T |
| 49F | 50V | 51T | 52J | 53N | 54D | 55Y | 56H | 57B | 58K | 59F | 60N | 61H | 62T | | | | |
| 63B | 64T | 65V | 66L | 67J | 68D | 69W | 70C | 71J | 72F | 73D | 74Z | 75L | 76K | 77C | 78V | 79G | 80P |
| 81L | 82Z | 83G | 84J | 85J | 86T | 87L | 88G | 89J | 90U | 91K | 92V | 93B | 94X | 95E | | | |
| 96N | 97K | 98E | 99P | 100Q | 101J | 102R | 103K | 104P | 105W | 106M | 107H | 108U | 109G | | | | |
| 110R | 111K | 112J | 113Y | 114X | 115P | 116W | 117U | 118V | 119U | 120L | | | | | | | |
| 121P | 122Z | 123N | 124F | 125Y | 126B | 127H | 128R | 129W | 130X | 131K | 132Q | 133G | 134W | | | | |
| 135H | 136J | 137W | 138R | 139A | 140P | 141Y | 142T | 143D | 144S | 145F | 146W | 147J | 148B | 149G | | | |
| 150L | 151R | 152N | 153P | 154U | 155T | 156Y | 157W | 158K | 159D | 160A | 161T | 162V | | | | | |
| 163K | 164P | 165D | 166X | 167M | 168R | 169V | 170J | 171T | 172N | 173W | 174G | 175V | 176S | | | | |
| 177F | 178E | 179C | 180V | 181T | 182M | 183A | 184W | 185U | 186A | 187F | | | | | | | |
| 188L | 189F | 190S | 191Y | 192L | 193A | 194E | 195F | 196H | 197B | 198X | 199T | 200F | 201M | | | | |
| 202H | 203R | 204D | 205B | 206R | 207L | 208E | 209J | 210S | 211H | 212C | 213Z | 214Q | | | | | |

## DIRECTIONS

To solve, first fill in the words in the opposite column according to the definitions. Then transfer the letters, by number, to the spaces above. The result will be a quotation. Reading down the initial letters of the defined words will reveal the source of the quotation. Solution to this puzzle will appear in the March issue.

## SOLUTION TO MUSICAL ACROSTIC No. 11

### WORDS

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| A. | Bicinium | G. | Viola Pomposa | N. | Tenth | U. | Eclecticism |
| B. | Emma Eames | H. | Eisteddfod | P. | Euryanthe | V. | Genus |
| C. | Entwürf | J. | News of the Day | Q. | Reel | W. | Egyptian Helen |
| D. | Thirteen | K. | Luisa | R. | Twelfth | X. | Lope |
| E. | Haffner | L. | Elide | S. | Oxyrynchos | Y. | Eight-foot |
| F. | Obbligato | M. | Ties | T. | Waldweben | Z. | Rhenish |

Beethoven — *Letter to Wegeler*

I have often cursed my existence . . . If possible I will bid defiance to my fate, although there will be moments in my life when I shall be the unhappiest of God's creatures. Resignation! What a wretched refuge . . . and yet the only one open to me.

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